

SOUTH AFRICA'S No.1 HIP HOP MAGAZINE

# HIP

## Ben Sharpa

The world is a huge place  
*'I need to hit as many spots as possible'*

**WIN**  
clothing, sneakers,  
sunglasses, CDs and  
festive hampers all  
worth  
**R30 000**



### DIGITAL KILLED RAP

Are downloads killing sales?  
Are artists being robbed?

### GET PLAYLISTED

Ever wondered how to get  
your single on the radio...

### EXCLUSIVE INTERVIEWS!



**KRS One:** 'We have to set up shop  
and create a new civilization'



**Swizz Beatz:** 'I just think that now  
is a great time for me - period'



Landmynz | HHP | Koldproduk | Pro | Slikour  
Last Days Fam | Tupac | Dilated Peoples  
Black Noise | Keith Murray | P-Kuttah | Rasty

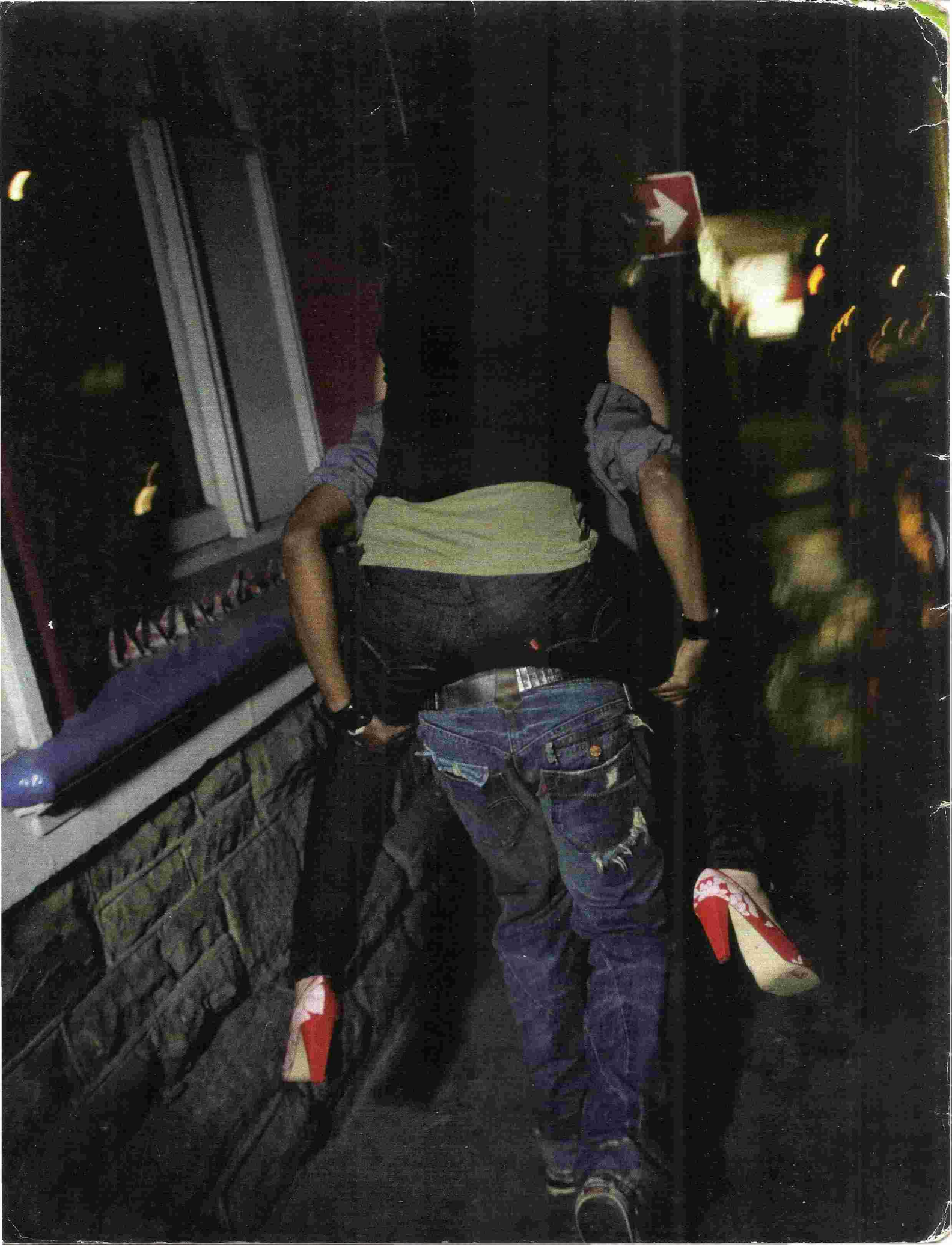
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Issue 22 December 2007/January 2008. On sale til 28 Jan 2008

Other countries excl. TAX R17-50 **R19.95**







*For Life*

*The Original*

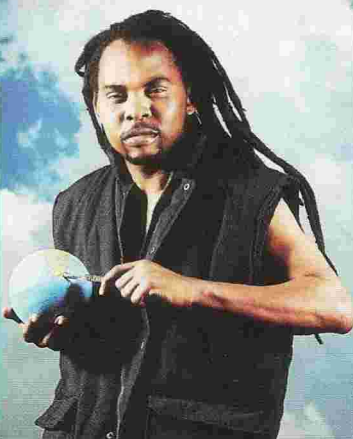




On Tha Cover:

**Ben Sharpa**

Visualz: Warren van Rensburg

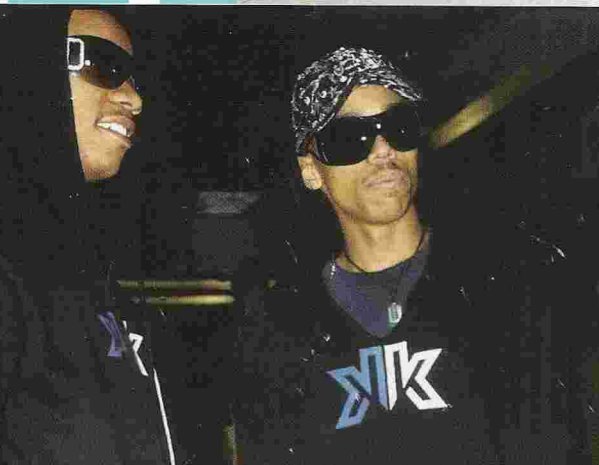


36



42

21



22

## Pump Up The Volume!

**4 HYPE Sessions Vol. 18** P-Kuttah Brings The Heat - So You Gotta Have That Sun Screen On You

## Regulars

**6 Headitorial**

Word From The Staff

**7 Summons**

Who's Been Up To No Good

**8 Yo Word**

Thoughts From You

**12 Rhymezyouwrote**

Scripts From Qba, Dumi Right, Krook'd Tha Warmonga and Scalywag

**14 Minefield**

Rakaa Kicks It With With Mr Vouks

**16 How To**

Get Playlisted

**17 Top Five**

Artists To Sign Now!

**18 Word On The Street**

Hip Hop Industry 411

**26 Round Table**

Where Did Hip Hop Sales Go?

**28 Headz Up**

Looking Back At 2007

**42 Soul Sista**

B-Girl Panda Kicks Hits The Floor

**48 King Of The Lab**

We Talk Beats With Omen, The Saudi Westerner

**49 Playmaker**

David Axelrod Seeps Into Boom Bap

**56 Scenez**

Who's Makin' Noise In Your Hood?

**68 Legendz**

Back To '89 With Black Noise

**69 Namesake**

Tupac Dejavu

**70 ESPN Slam Dunk**

Basketball Without Borders Back In SA

**74 Ridez**

The Revival Of JAMEX

**76 Sniperazzi**

Strike A Pose

Stuff You  
Gotta  
**WIN!**

**8 Yo Word**

Butan Wear To The Best Letter

**14 The Minefield**

Want A Playasport Hamper?



**78 Comic**

Graf Comes Alive

**80 Temple Of Knowledge** Know Your Hip Hop

**Features**

**20 KRS One and Slikour**

**21 Landmynz and Mawe-2**

**22 HHP and Koldproduk**

**23 Pro and Last Days Farn**

**24 British Council and Brown**

**29 Redbull BC One**

**30 Keith Murray**

**31 Abantu**

**Doin' It For The People**

**32 Swizz Beatz**

**34 Ewok**

**Durban's Freestyling King**

**35 Hymphatic Thabs**

**On His Highly Anticipated New Release**

**36 Ben Sharpa**

**Ready For A New Start**

**Mad Stylez**

**16 How To Deal**

**Zeus Hustles For Airplay**

**62 Poppin'**

**Peep This M.J Inspired Move**

**64 Graffiti**

**Rasty Hits You With The Basics**

**65 DJ Tutorial**

**P-Kuttah Gets Marchin'**

**Reviewz**

**72 Beat Lab/ Games Reviewz**

**Hottest ish To Bump This Festive**

**Stylin' Threadz**

**10 Tite Stuff**

**Hot Summer Gear**

**50 Fashion**

**Movin' Own Up!**

**80 Stockists**

**Get Buying!**

**75 Competitionz**

**See Whats Up For Grabs**

**80 Temple Of Knowledge**

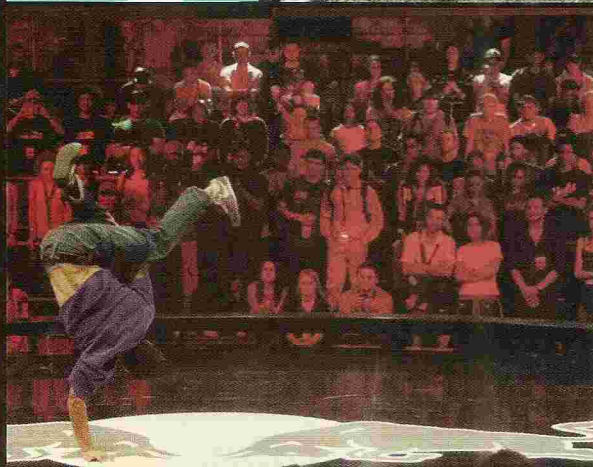
**Win a 'Dead Serious Hoodie' by L-R-G**

**In Tha  
Middle:**  
Ben Sharpa

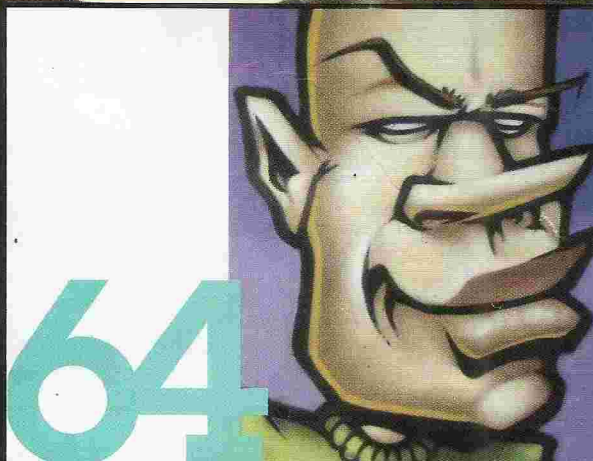
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64



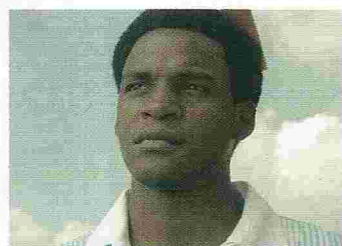


HYPE Sessions Vol.18

# Sun Screen

## Mixed by P-Kuttah

It's that time of the year again. Fellas lookin' fresh to death and girls dressin' less. The sun's blazin', but that heat ain't got nothin' on what you about to hear on this tape. This summer you're gonna really need that Sun Screen. You're gonna need that HYPE Sessions Vol.18. **STILL THE MOST DANGEROUS MIXTAPE ON THE STREET!**



### 1. M'Changani feat. Ishmael.

#### 'Nakhensa'. Produced by Ishmael

Let's get this party started right! The new kid on the block links up with one of SA hip hop's pioneering artists. A lot of people don't even know what a dope hip hop producer Ishmael is – here's all the proof you need. Put your feet up and let this tape run from this track on.



### 2. T.O.P. 'Pholas'. Produced by Gemini

He had you shakin' that thang last December, now he's back fresher than before. This versatile Gugs native can flip anything from the Queen's language and vernac – to jiggy and all the way back to that grimy ish. This time he glides on the wings of a Marvin Gaye sample chopped by Gemini.



### 3. Maggz feat. Omen, Sgebi and Dome.

#### 'Break'. Produced by Don Juan

J-Sec's favourite son, two of the game's most respected producers turn rappers, and the strongest emerging R&B singer over a beautiful beat by one of the most skillful producers equals a seriously kif track bru. This track kinda feels like a long bubble-bath after a long day on the grind. [no homo]



### 4. Koldproduk. 'How We Ride'.

#### Produced by Whispa

Still on that horizontally laid back vibe, Kaspas and Moki Sage show us how they ride through a Whispa-designed soundscape. The tropical percussions on this beat are ridiculous. The warm bass, the sweeping strings, the flute, the piano – All meticulously placed.



### 5. Slikour. 'Falling'. Produced by Stethascope

In true Stethascope style, 'Falling' is one of those soulful, heavily-sampled joints that will have your old folks shed a tear or two. Slik's interpretation of the track makes it one of the best tracks he has recorded. If you think this is dope, pick up *Ventilation Vol.1.2* today!



### 6. Nosizwe 'You Hurt Me'. Produced by 635

Keeping with that soulful samples feel, 635 provides a beat that pulls at your heart strings while Nosizwe flexes her story-telling muscle. Listen close as she effortlessly takes you through a soapy complete with a serious 'bust' scene.



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## 7. Imbube 'Qeda Indlala'.

Produced by Draztik

This strong, motivational track aims to encourage cats to get up on their feet and get on the grind. These elder gods know a thing or two about life and you might just learn a thing or two from this joint. As usual, Draztik brings the pain hardcore to the brain. This beat's insane.



## 8. Landmynz feat. Devuous D. 'Woman, Man and Child'. Produced by MR.C

How many times have you heard a track where hip hop has been personified? No matter how many of these tracks are done, they never fail to strike a nerve. This joint is beautiful. There's nothin' else to say. MR.C... this beat... Whaaaat? Too dope!



## 9. Bmac 'Orgasm'. Produced by Tash

Hold up just a minute! Now Tash, you know this is a Timbo joint. What the dillie dun? Now Bmac, the flow is too serious, but why you gotta give us a 49 second track. You know we need more kid. A dope combination none the less - just to introduce the fresh to death section of this tape.



## 10. Spaceman 'Get Down'.

Produced by AN-g

Lets get straight into this club ish, and who better to take us there than Space Munna himself. Play this joint at the club this December right after that 'Stronger' track by Ye and see how many more ladies hit the floor. If 2008 isn't Space's year, then I don't know...



## 11. Show Time. 'From New York To SA'. Produced by Ootz

Show Time creates a solid bridge between NY and J-Sec - and what better material to build that bridge out of than tons and tons of Jungle Ootz. A playful yet hardcore beat... Kinda hard to conceive huh? Anyway peep it for yourself and you work it out.



## 12. DA and Kastro 'Leave You Amazed'. Produced by Heatmakers

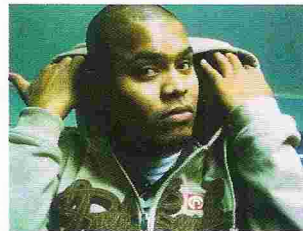
Massive! That's the best way to describe this popular Heatmakers beat. On point! That's how to describe the delivery from DA and Kastro. Peer Pressure is the team - East Rand is the location. Work is what's being put in.



## 13. Sudan feat. Busisiwe Ntshwanti. 'Don't Shoot A Brother'.

Produced by Thir[13]teen

Anybody who has experienced the true South African thunder and lightning will tell you that it's majestic. 'Don't Shoot A Brother' is the picture of a midsummer's rain shower deep within the rolling foothills of Kwa-Zulu Natal.



## 14. Hipe. 'Facebook'. Produced by Hipe [FREE BEAT]

Here's another free beat for MCs to rip, lace and send back to us. For all you cats who got the skill, but mess with producers who ain't got it in them to make a classic, your money's precious so why pass it. Here's an early Xmas gift from yours truly. Submit recordings by the 15<sup>th</sup> of January 2008 and stand a chance to be included in *HYPE Sessions Vol.20*. Get to work soldier!

HYPE Sessions was recorded at Dope Lab Studios, situated at the SABC Radio Park, Auckland Park. For quotes contact Mike on 072 773 1721



Jul-Dec 2006  
27 888



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# DOWNLOAD RINGTONES

Now you can download any *HYPE Sessions* track on to your phone. Just SMS the code of the ringtone you want to 083 123 MTN (686) and answer your phone to your favourite beat! Also check out the MTN Loaded multimedia interface on your PC! INSERT into a Hi-Fi to play CD.



# TRAINING GROUNDS

**T**he fact that we focus most of our energy on the so-called 'underground' should come as no surprise. After all, our culture developed itself, not on air, but on the ground. This is not to say that the efforts of those who have cracked the mainstream have gone unnoticed, instead it's to capture the activities on the training grounds.

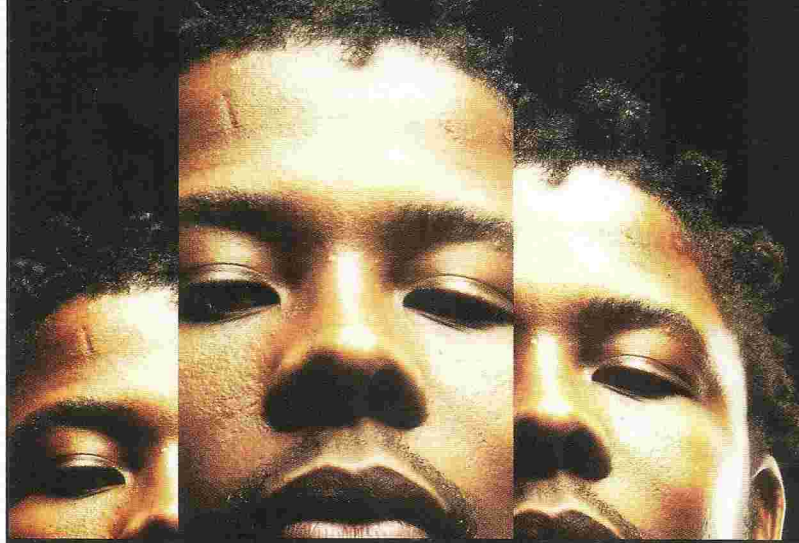
Taking a look at the South African soundscape, it's easy to see that there's a clear imbalance. I mean, out of a thousand active hip hop artists, only four will be playlisted on the radio this year. Out of eight hip hop sub-genres, only two will be heard on air.

Over the past year, we have worked towards creating that balance, realising that it's more valuable for us to create a platform that favours the under-developed or under-exposed side of the industry. In this way, we aim to help boost the rest of the culture while our mainstream soldiers keep our place amongst the stars.

What makes this particular issue so valuable to the game is not the image on the front, nor is it the words on the inside, but the science behind it all. In the previous issue we struck a deal with you. We promised a local cover in return for your support of local covers which should result in a string of local covers. Thanks for copping this one. Placing an artist such as Sharpa on the cover symbolises perseverance... Sticking to your guns no matter what. In other words, not selling out. I mean, plenty of cats switch up their steez to try and accommodate the market, often coming out with an unnatural sound. Then there are those who work at what they know until they are so good at it they become icons. Street legendz. The greatest. This issue is dedicated to the training grounds. Your day will come.

Mizi  
Editor  
mizi@hypemagazine.co.za

083 222 667SYKE



*Mizi*

## Simma: Ear To The Street:



**Goal for 2008:** To help expose talented MCs ekasi - and get a butler.  
**The best present I could receive for Xmas:** My nephew Tristan [in picture] uttering his first words - 'HIP HOP'!!

**If I was hip hop I would:** Bust a cap in wack MCs' a\*ses! Blukka blukka!  
**I predict that** Stray Dog from

Maftown **will blow up in 2008!**

## Vic: Mr Vegas Sales Exec!



**Goal for 2008:** to hook up our loyal hip hop die-hards with a new issue of HYPE every month as well as monthly HYPE parties to feature our local unsigned hip hop talent!

**The best present I could receive for Xmas:** An old school '67 Chevy Impala with 22" Inch Wire Wheels on Air Ride suspension with artistic airbrushing all over the body.

**If I was hip hop I would:** Stop the hating and start the encouraging of young minds to elevate themselves to higher level of education. Knowledge is power people!

**I predict that** Latino/Chicano hip hop **will blow up in 2008!**

## Lesego: HYPE Writer Homeboy



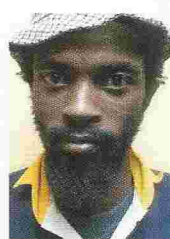
**Goal for 2008:** To keep away from industry chicks.

**The best present I could receive for Xmas:** A letter that states that I'll receive a million rand every month just for being a dope cat.

**If I was hip hop I would:** Commit suicide so weak rappers can starve. Good rappers are smart enough to get jobs!

**I predict that** Termanology **will blowup in 2008!**

## Mohlomi: J-Sec's Inside Man



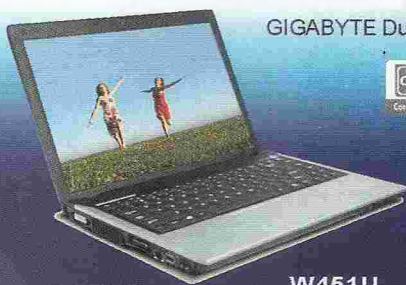
**Goal for 2008:** To hang on to my 2007 Xmas present.

**The best present I could receive for Xmas:** Claire Mawisa declaring her undying love for me.

**If I was hip hop I would:** Develop a bullsh\*t-deleting mechanism.

**I predict that** Rootsman **will blow up in 2008!**

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**A** Written notice TO APPEAR IN THE HYPE COURT (Issued in terms of section 202 of the Hip Hop Criminal Procedure Act, 2006)SPW  
33  
GHName  
**TO** ROBERT 'RZA' DIGGS

No. of Notice

22/ 099309 / 333

22  
(V)  
page.MITCHELL 'DIVINE'  
DIGGS**HYPE**  
STREET CREDIT

FINE

Gender ☒ Male ☐ Female Age N/A Status N/AOccupation  
Rapper / Record Label Exec**B** You are hereby called upon in terms of section 202 of the Hip Hop Criminal Procedure Act, 2006, to appear before The HYPE Court at a date and time which will be indicated at the court's convenience, and to remain in attendance there to answer to a charge(s) of contravening the Act.

The below mentioned offence took place on or around the following date.

Day

Month

YR

1993-2007

You are hereby accused of the following:

Not paying Wu-Tang Clan members their money throughout the group's existence. It has been alleged that brothers Robert 'RZA' Diggs and Mitchell 'Divine' Diggs have held back funds due to the group. In a recent interview with Miss Info, Backman spoke out against RZA saying: 'Don't rob me and be my friend'.

**C** Admission of guilt fine(s) amounting to the following figure may be paid, in which case payment must be made within 30 working days following the date of issue.**R** 11 500 000 00**D** Official Codes Court 1 5 8 2 9 1 0  
1 4 7 8 4 4 4 1 2 1 8 9 2 8 7 8 3 8 1 9 1 8 2 7 4 1 1 8 7 1 8 2

88/ WD9309 / 393

## Positive identification of the accused



## IMPORTANT INFORMATION TO THE ACCUSED

## 1. Warning

1. If you fail to comply with this notice or fail to remain in attendance at the proceedings you may be sentenced to a fine which will double the amount payable or community service for a period not exceeding 3 months.

2. Representation may be made within seven working days of issue of this summons.

3. Should you decide to dispute the charge(s) against you:

3.1 You are requested to inform the HYPE office of your intentions in writing on or before the date that will be communicated. Failing to do so may delay the case or may even result in a postponement of the case

3.2 and if you wish to make use of a legal practitioner, you are strongly advised not to do so (refer to small print on left of page).

Written notice TO APPEAR IN THE HYPE COURT (Issued in terms of section 202 of the Hip Hop Criminal Procedure Act, 2006)

Written notice TO APPEAR IN THE HYPE COURT (Issued in terms of section 202 of the Hip Hop Criminal Procedure Act, 2006)



## WINNING LETTER

### Rep Your City First

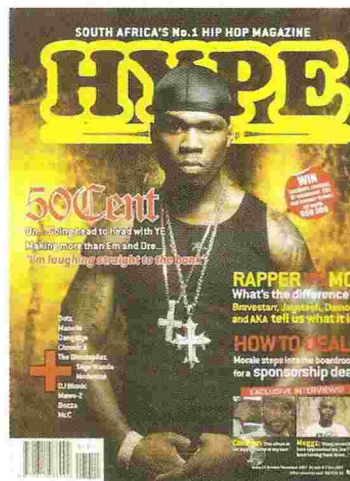
Yo, you know everyone is always complaining about how majors aren't paying attention to local hip hop cats. See, cats gotta understand that majors, radio, TV and the industry as a whole will not pay attention to local hip hop until we have cats who have built a name for themselves on a street level. Cats should stop recording music for themselves or friends and start releasing mixtapes in their home cities first and get themselves established, make money by pushing their own material in their own home town by themselves. If we can work on pushing ourselves, we'll start becoming business minded - and then we'll start uniting the hip hop market city to city on a business level by trading our own material by ourselves. In order to grow this industry cats gotta represent their home towns first and build a market at home first.

**KROSSWORD - Kimberley**

Well said Krossword. That's exactly what we've been saying. Do for self because nobody is going to do it for you. I hereby declare Krossword the mayor of Kimberley.



Send us your letters, praise us, diss us or just say what's up! We'll reward the best letter with this hot t-shirt from Butan. Send your thoughts, contact number and address to [hype@hypemagazine.co.za](mailto:hype@hypemagazine.co.za) or post to HYPE magazine, Postnet Suite 254, Private Bag x30500, Houghton, 2041, fax to 011 643 1881 or sms the word 'letters' to 34970 (SMSs charged at R2).



Tshakaza Thembele aka Terror from Benoni

### Park Jam in Gugs!

I'm a head from the Cape of Western (Gugulethu). I was at the HYPE Sessions Live park jam gig and have to take notice and give respect to the whole Crew. The gig was ill and the line-up was out of this planet with tha Sisters, Tia and Kanyi, killing the mic, HC and 100%Blag's 'Bump It on Da Radio' - that's a classic in the making! The legendz Ben Sharpa and Jitsvinder did their thing and the crowd showed love too. My piont though is that hip hop activists need to appreciate when events like these are brought to our areas.

**Cuzzo aka Cimod, Gugulethu**

### Hip Hop Should Favour None!

I'm a hectic follower of this perplexed genre of music, but I'm hating what it's doing to us chicks. Chicks nowadays are so afraid of taking on male MCs that instead of trying,

they just settle on being groupies or suckin' d\*\*k in order not to perish - not to be forgotten or to be somebody in this male-dominated industry. I live ekasi, constantly getting dissed and cursed at for believing in this hip hop! But hey, I ain't accepting inferiority when I know that I can be just as good as any male MC in this motha! Why is it that when some cats see female MCs/rappers rippin' it, they bring 'em down and why don't females stand their ground? I mean hip hop is all about brotherhood right? LADIES stop passin' da mic.... Dammit start rockin' it!

**Placenta - Cap City**

### International Cover Again!!!!?

I was really disappointed with this last issue. Once again it's a local mag but I see an international cat on the cover. I might as well go for XXL or the Source if it doesn't shut down, but I feel your grill. I know it's business and you trying to make something so I'm one of the cats who will take you up on your challenge of the next issue having a local head and if I'm convinced I will get my dogs to purchase it too cause they refused to buy 50 Cent. But if there's another issue showing Oorkant players, just know you lost one sale and beware cause one turns to many.

**Vusumuzi-Randburg**

### This Is My Word!

In your last issue I heard a dude (Ayanda aka Aya's Dlamini, UKZN -PMB campus) talkin' about the underground MCs imitating rappers in the industry. Hey dawg, that's a purely negative statement! You don't understand the definition of an MC. In fact, the rappers in the industry spit garbage, struggling for cash. I believe that the dopest MCs are underground 'cause it's where everyone started and I've heard that a whole lot of commercial rappers take bits of lines from the underground. Holla... Let's keep it real below the gravity.

**Pjt aka BeNziNo - Masia**

### MC and Rapper

I just read the article on the MC/rapper issue. I feel that MCs are the people who kept the art alive and rappers are the people who gave hip hop glamour. There are many MCs still pushing the true art of hip hop. Times are different now so you can't just be an MC without rapping from time to time, it's the only way people will listen to your message. I recently bought Mr Mo'lemi's album... Now there's an MC trying to survive, but he raps from time to time to keep people's attention. My lunch's break's over got to go!

**Peter Shabalala a.k.a Bigjay - Pinetown**

### Hip hop vs hip pop

I'm concerned with a lot of hip pop that is making rounds on various stations. These days even people who are in the general scheme

of things are considered wack, yet they're still getting mad shine on the radio. Gone are the days when our music was a relevant piece of artwork. I'm very concerned. Living in Limpopo doesn't help much. My only portal to real hip hop are your mixtapes. Speaking of which - I was disappointed by Bionic on your latest HYPE Sessions mixtape, particularly track 14 when he included that insert during the song which rendered the words to the song 'unhearable'. Is there is such a word? Even my mum complained.

**PJ Mac Daddy - Limpopo**

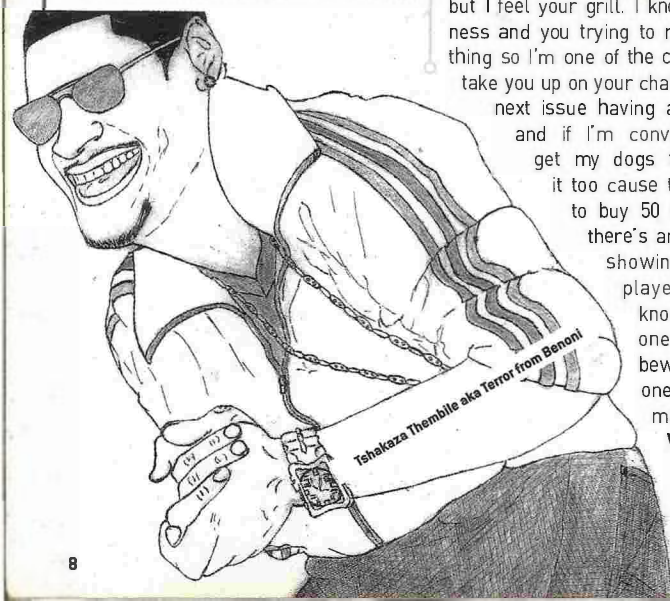
**SMS yo word to 34970**

### Why You Hating On House?

I just wanna know why HYPE is hating on house music? I dig house music but I'm also a head and I think that HYPE magazine dissin' house music is very wack! Why don't you diss jazz, soul, rock or reggae? I know that this is a hip hop mag, but do you actually have to diss another genre? That's wack! I read an article in HYPE and in that article it states that the Planetary Assault album is also being distributed by Soul Candy records - a house label! Is that not working together with house to push hip hop? I'm not saying that MCs should start spit-tin' on house beats. I'm just saying that there should be love between all music genres and we should help each other out. Music is expression. Let's not start a war based on prejudice and ignorance. I love you HYPE! Keep up the openness!

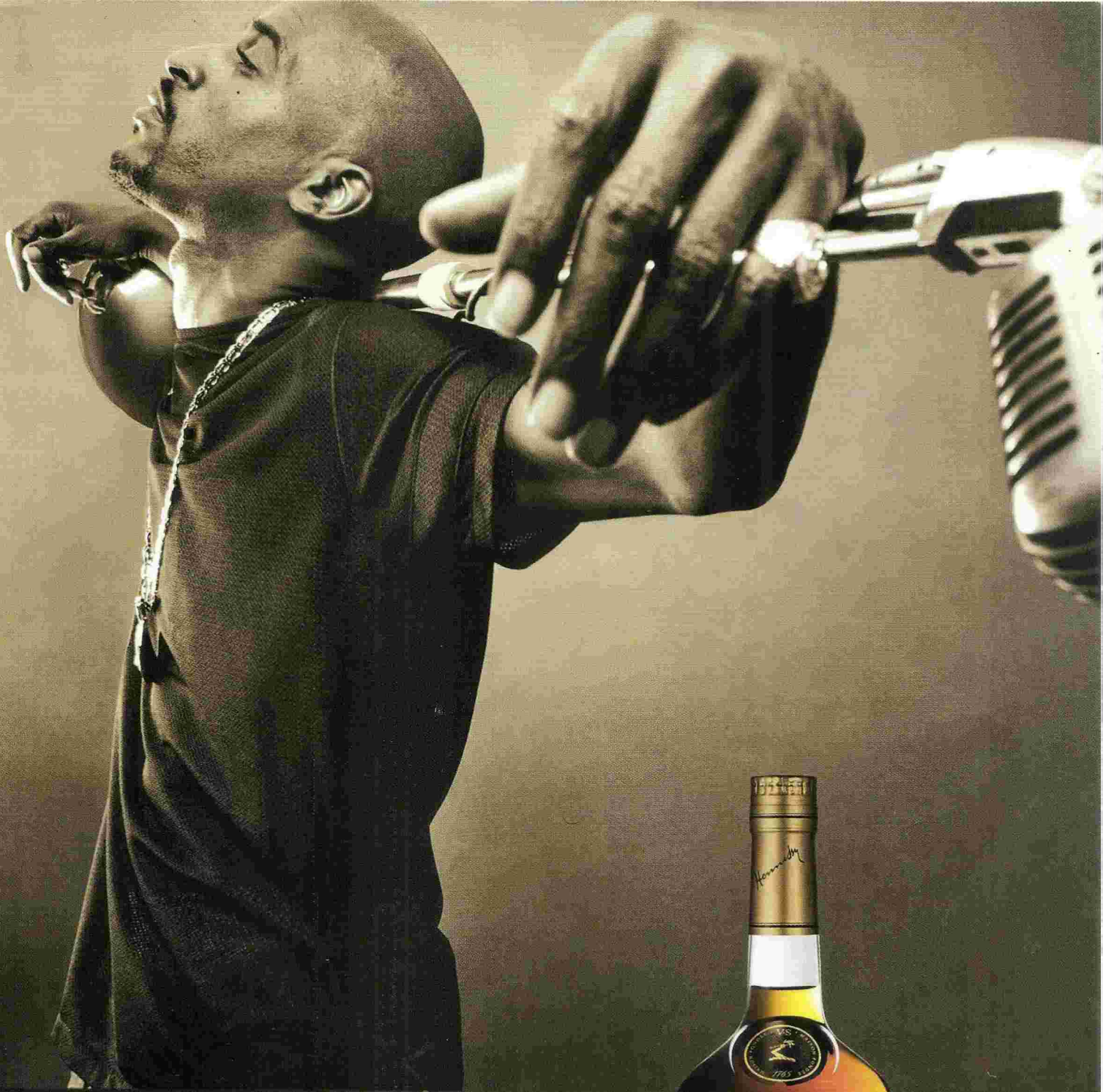
**Synoptiks Tha Distorted1 - Rustenburg**

**You listen to house?... Wow**



Tshakaza Thembele aka Terror from Benoni





**NEVER BLEND IN.**



PLEASE DRINK RESPONSIBLY. NOT FOR SALE TO PERSONS UNDER THE AGE OF 18.



Tryna stay fresh to death this holiday? Check out the hottest items from belts and cologne to kicks, shades and T's!





## How will you get to your high school reunion?

It's simple. Your chances of being successful are a lot better with some qualifications behind you. Tertiary education is expensive, but a Standard Bank student loan covers the costs of tuition fees, books, equipment and accommodation until you start earning. Until then, we want you to dream bigger.

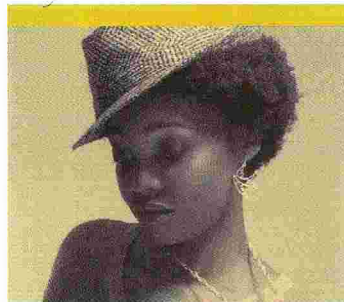
Inspired. Motivated. Involved.



Standard Bank



From the streets of the concrete jungle, straight into the convoluted passages system of a creative mind, we get insight into the scripted lines of Qba, Dumi Right, Krook'd and Scalywag.



**Artist:** Qba  
**Song:** 'Junky Jungle Jozi'  
**Album:** *Gutter Butter*

*J-sic where they shoot at/ But not a flick- where tha loat at?/ Yo! Where tha food at/ Try hold back - don't do dat! Click click tha glock - shoulda knew dat/ Oversize gat - couldn't believe shorty blew dat/ Yo who dat? Couldn't see face was hooded/ Rose from tha concrete - gritty streets grew dat/ Chuck Tailors where tha foot at?/ Mos half booted where mos stay drunk if it aint tha black she-been queens brew dat/ Home made liquor - yep! True dat/ Puffin' on tha swazi - cats stay zooted/ Bars is dingy- hustlin' mamas dancin' nude at rand low yo - Got us all deluded*

**Why did you describe Joburg as 'J-Sic'?**

I used sic, to emphasise the feeling of being sick of the ills affecting inner city communities. The vicious cycle of poverty and over-population spiraling desperation, violence and heartlessness. Sick also emphasises the rhyme and the style of the passage- short and precise!

**What effect were you aiming for with these short statements and sentences?**

Quick to the point! That's how you've gotta keep it in the city - the pace is fast. Although minimal, the lines are very descriptive.

**What part of J-Sec are you describing in particular?**

Downtown, inner city Johannesburg, as well as the surrounding ghetto suburbs like Hillbrow, Berea, Yeoville, Bertrams, Malvern and Sophiatown.

**If what you're describing has got cats 'deluded', then what is the reality?**

Who knows? All I know is that the pressures created by this ambitious and materialistic world got us going crazy! Anything to get the paper! To get it most are willing to lie, kill or die. Wouldn't you say that is delusion? I would.



**Artist:** Dumi Right (Zimbabwe Legit)

**Song:** 'Where I'm At'

**Album:** *House Of Stone*

*No time to dilly dally, need to establish a movement/ For universal people improvement, like Garvey/ I'm no stranger to danger like a game park ranger/ Call me verbal illustrator or a melody arranger/ Poet, et cetera, light years ahead of ya/ Put your guns down like Danny Glover surrounded by Predators/ The transcript, translate the original Sanskrit/ Flow from O. U. O, to Zimbabwe Legit/ Rockin' with the passion of an assassin or a shogun/ Declared my independence 'cause I'm property of no one!*

**What's Marcus Garvey's philosophy on people improvement and how does it relate to your own philosophy?**

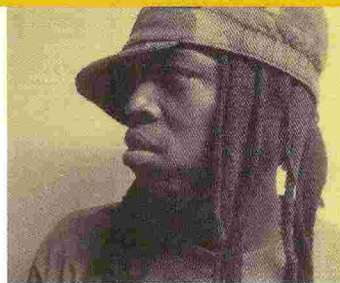
Marcus Garvey founded the Universal Negro Improvement Association around 1914 as a charitable and educational, cause to uplift the people of African ancestry, all over the world. Through my music I aim to entertain, educate and inform people all over the world and strive to elevate instead of denigrate.

**What does 'The transcript translate the original Sanskrit' mean?**

Sanskrit is an ancient language that's the basis and influence for many modern languages. So in order for the art form to continue to advance, people need to refer back to the old manuscripts of old school hip hop and read the transcript.

**'Declared my independence 'cause I'm property of no one!' In light of the current political situation in Zimbabwe, what does this rhyme mean?**

As a progressive artist doing my thing through my own indie label, that line is a declaration of my independence. Nobody owns Dumi Right or commands what I can or cannot say on record. This line has nothing to do with current situation in Zimbabwe though.



**Artist:** Krook'd Tha Warmonga

**Song name:** 'Euclid'

**Album name:** *The Amazing Adventures Of Dick Smegma And The Parktown Prawns*

*So don't start with Smegma the artful jester/ Art director/ Rapping with actual fractal patterns like Martin Escher/ Ta him the music biz like brutalist architecture/ 'Cause when it comes to pop pretenders/ Seen 'em all (mall) like one shopping centre/ Outlandish with the skill, careful I'm charging extra/ 'Cause I'm outstanding in the field like scarecrows/ My only weapon is composition of music/ Handle mics when the angle's right like the 47th proposition of Euclid/ 'Cause lots of kidz is stupid!*

**Why do you refer to yourself as 'Smegma the artful jester'?**

The alias, Smegma, is the most disgusting name in the game. Artful jester alludes to the fact that I deal with serious issues in a light-hearted manner in my rhymes.

**Who's Martin Escher?**

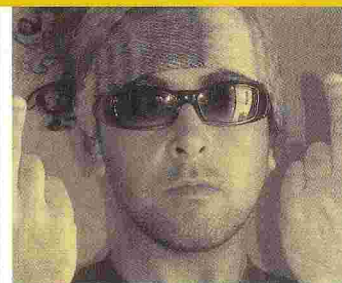
He's an artist who did fractal geometric patterns off the top of his head, without mathematical tools. He's done volumes of work that's amazing. What he does with images, I want to do with my rhymes.

**What's the 47th Proposition of Euclid?**

It's the Pythagorean theorem that states, 'In a right angled triangle, the square of the hypotenuse - which is the longest side- is equal to the sum of the square of the two adjacent sides.' Euclid was a compiler - he didn't come up with the theory - he came across it. He compiled different propositions based on somebody else's law. It's a law of nature and it's the basis of all architecture and space travel.

**Why you calling 'lots of kidz is stupid'?**

In my music I try and have content where people can start asking questions and learn from it, because there are a lot of uninformed kids out there who are headz.



**Artist:** Scalywag

**Song:** 'HIV'

**Album:** *The Faculty Of Hip Hop*

*I hate our government 'cause they know education is needed/ To stop the stereotypes and the people who teach it/ And feed it to our society/ Try to see the irony before your eye can see/ Humankind will be a memory/ Dead buried and forgotten like bones in the cemetery/ Hypothetically, HIV is an animal/ We feedin' it because we tend to think with the brain of a Neanderthal/ I can see the hormones boiling in those blood red eyes/ You be responsible and condomise/ I despise the mentalities that suddenly arise/ If you wanna be one of the guys, you got to get to the prize/*

**What's a Neanderthal?**

Neanderthal is a prehistoric species man that became extinct due to its inability to adapt.

**What are the 'stereo types'?**

In poverty-stricken areas there's always a lot of ignorance and fucked up granny tales like if you're HIV positive you should have sex with a baby, a virgin or a pregnant woman in order to be cured.

**When you mention '...bunch of rab-bits', are you saying that sex addicts are the only ones spreading Aids?**

Face it, we all love sex, but no, that line applies to instinctive people blinded by lust who have the tendency to act first and then think.

**Has the virus hit close to home for you yet?**

I had unprotected sex on an occasion and woke up to a volcano of pus erupting out of my d\*\*\*! It was ghonorea, thus that episode influenced me to write the track 'cause the consequences of my actions could have been far more worse.

**Are you sure you want us to publish the part about 'pus erupting out of your d\*\*\*'?**

Yeah I know it's raw. You could say sherbet if u like?



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Nokia N95 8GB

**Entertainment.** The next episode.



# Dilated Peoples VS POC

Dilated Peoples emerged in 1992 when DJ Babu, Evidence and Rakaa Iriscience came together to drop 'Third Degree.' POC was established in 1988 by Shaheen and Ready D and dropped 'Our World' in 1990. When we got Dilated Peoples' Rakaa Iriscience, and POC's Mr Youks together in one room, we knew they'd engage in a dynamic conversation.

**Rakaa:** Who was the first hip hop artist that inspired you?

**Mr Youks:** POC – they're legendary. They had hardcore music rebelling against apartheid, and their music was banned. Those guys are legendary and inspired me. I'm now a part of POC. So Rakaa, what comes to your mind when you think of SA, especially when you were asked to host the BC One?

**Rakaa:** I was busy traveling with the crew when I was approached to host the event. I was actually in Prague at the time. I saw it as a way of connecting with hip hop brethren. As a child growing up I knew about apartheid, and I know that hip hop is now celebrated as a form of unity – so I knew it was a good idea. So, what US artist was most influential to you?

**Mr Youks:** I'm not being biased because you're sitting in front of me [laughs], but Dilated Peoples did have an influence on me, from the music to the positive lyrical content. It ain't bubblegum music!

**Rakaa:** Thanks, that's a blessing.

**Mr Youks:** Being in b-boy circles for a long time, and now emceeing a b-boy event, do you think that b-boys and b-girls get credit in hip hop circles?

**Rakaa:** I'm originally from the Rock Steady crew and hip hop has always been about different styles and energies coming together. B-boying was seen as a fad in the US. So, it's not only an opportunity for me to be here, but also a responsibility to

have the mic and make sure that the b-boy and b-girls get their shine. But on the real though, I don't think b-boys get proper recognition. They mustn't wait to get it though, but rather celebrate themselves. I wanna know, when US artists come to South Africa, what are the positive and negative aspects they bring?

**Mr Youks:** There are good and bad artists. Some think that SA is not on point so they don't really bring it when they're on stage. They think we're behind, staying with lions and stuff. So it's often very disrespectful. It shows they don't do any research. Jay-Z was great, but Ja Rule was wack! Some of them think that Soweto is a club!

**Rakaa:** [laughs] Yeah put me on the list for Soweto tonight, plus champagne! Aww man, I don't

believe that...

**Mr Youks:** You're still in the game all through the changes that have taken place. It's been a long time. What makes you diverse as an MC?

**Rakaa:** I keep my technical skills sharp by free-styling. I speak from the heart. POC could've changed their content to suit the government, but they performed from the heart and were banned. Ultimately they made a sacrifice just so they could do what they wanted to do. Now, you're in a South African hip hop crew and what I want to know is if you have any thoughts on being in an organisation, especially where Zulu Nation is concerned.

**Mr Youks:** When I started, there was always the Zulu Nation organisation. However, the people involved in it used it for different reasons. I didn't want to be part of it. There was a serious lack of education. It's funny when new school b-boys tell you that they've never heard about it.

**Rakaa:** Rock Steady is an automatic chapter of Zulu Nation when you join. I also felt the same way as you and decided to focus on Rock Steady more. It's undergone changes though. There's been a rebirth of Zulu Nation in LA. In the past two years I've gotten more involved in the Zulu Nation family.

**Mr Youks:** Thanks for comin' to SA and hosting this event.

**Rakaa:** At first I didn't know what to expect, but it's been beautiful. Guys need to build bridges and get over here – it should work both ways. Doors can be opened for South African MCs to go abroad too... **H**



## WIN!

Winner of last month's Minefield competition is Dennis Mthembuko from Durban. Do you want to be the next trend setter sporting the latest Playasport gear? E-mail us with your suggestion of who you think should be the next two stars in the Minefield, along with your top-size, contact numbers and address to [hype@hype magazine.co.za](mailto:hype@hype magazine.co.za) to stand a chance to win a Playasport hamper, or sms 'Playasport' to 34970. SMSs are charged at R2.





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**O**utside Yfm studios, Don Juan frantically makes phone calls to Zeus, a Botswana native who has been creating a big name for himself back home. In the interim, Don Juan waits at the Yfm reception holding a profile, promotional CDs and posters. It's the 8th of November, 12:30 and Zeus steps into the building. The team is ready to roll on an imperative agenda with DJ Monde, the main man in charge of Yfm's playlisting.

Don initiates the discussion by briefing Monde on Zeus's latest projects. 'Zeus had a hit single, 'Imagination', that was rated song of the year by Yaron FM in Botswana[2006] and is currently the

core MC on the mixtape *ID Crisis* and the album *Freshly Baked*', says Don. Zeus follows by asking DJ Monde: 'Does one need to be signed to a major to enjoy air play on radio?'

'It goes deeper than that', Monde responds. 'Firstly, there are five crucial steps one needs to take in order to ensure that your objectives are met. I will go into these five essential steps as we continue, but let me inform you of how things are done in the industry. There are a few retail channels in the country, namely Musica, MFP and Reliable, which make music we play available to the public. Radio plays what's hot and retailers stock what people want. It is senseless to playlist

music that would never be available to the public. The new laws SAMRO and ICASA have introduced state that radio should play music available on shelves and stay away from punting music that would not be available to the public. Majors are the bridge between radio and retailers', Monde explains.

He goes on to explain what types of songs Yfm expects artists to submit in order to get listed. 'Artists should submit three singles at a time, a happy track, a club and a more serious track.' According to him, this gives the station the option of a supporting single that can be played as an alternative to the hit single.

Don Juan hands the CDs and promotional items over to Monde. Monde smiles and says: 'The presentation of the package is impressive. No one now a days does posters and it's important'.

Mxolisi Khutama, an executive of Mocharts, a digital download platform joins the meeting. 'Zeus's music is available on [www.mocharts.co.za](http://www.mocharts.co.za) for downloading and CD purchase', Khutama announces in support of Zeus' hustle to get play-listed. 'Zeus has a proper distribution channel in Botswana and the plan is to blow up in SA and make the music available', adds Don Juan.

Monde emphasises the importance of quality in the whole equation. 'As a rapper, you are a brand that needs a proper marketing team and management that will follow up consistently reminding the public of your brand. When this is in order it makes it easy for me to playlist your music.'

**With Zeus in the Yfm office with most of his bases covered, the law is laid down. Here are five important steps to take to make sure your tracks get playlisted.**

1. Register with SAMRO or Risa for royalty credits
2. Have publishing. PUBLISHING, PUBLISHING, PUBLISHING! (You can register under Norm, Sheer or Sarral)
3. Have marketing and distribution strategies in place
4. It would help to bring supporting documents to prove distribution activities
5. Master your music, package your product and submit a string of singles

Once your track has been submitted, it takes two weeks for Monde and his listening team to get back to the artist to inform them that their tracks have made it onto the playlist. At the time of going to print, only a week had lapsed since Zeus' single 'Back In The Day' had been presented to DJ Monde, meaning that he had not yet taken it through the two week selection process. If all goes well, you should be hearing 'Back In The Day' on Yfm right at this moment. If not, then you should see Zeus with a drawing board under his arm. The interaction between DJ Monde and Zeus went particularly well. Monde dropped some jewels that make his job easier and Zeus stepped out of Yfm studios with a wealth of knowledge and two weeks to hang tight.

This has been another insightful episode of 'How To Deal'. Tune in next time as we drop more knowledge fo' yo wig.

# How To Get Your Single PLAYLISTED

## ZEUS Steps ToYfm

If you've ever wondered how to get your tracks playlisted on radio, pay careful attention as Botswana rapper Zeus and producer Don Juan step into the Yfm studios to try and get Zeus' single 'Back In The Day' on heavy rotation.

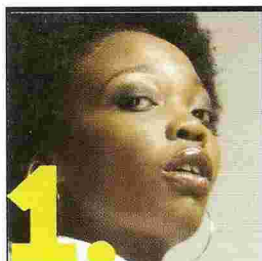




# STREETCHARTS

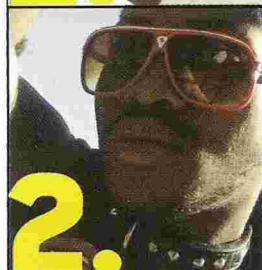
## TOP 5 Unsigned Chart

We've collected tracks, copped mixtapes, attended gigs and listened in on ciphers from Mpumalanga all the way to the Cape. It's been a grueling two months, but we've finally dug up the land's most valuable assets. Okay record label execs, get your note pads out... It's time to plan your 2008 signings.



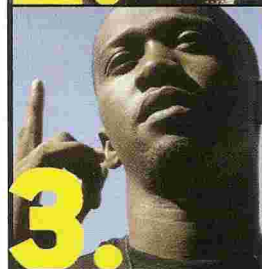
### QBA

With a solid mixtape, *Gutter Butter*, on the verge of release, Qba works her way up to the top of the street game. Her swagger on the mic, combined with her razor sharp lyrical content and innovative delivery puts her in a league of her own. Until recently, the name Qba was known by a handful of peeps, now she's the 'Talk Of The Town' and ready to pack shows, move units off shelves and blaze the airwaves.



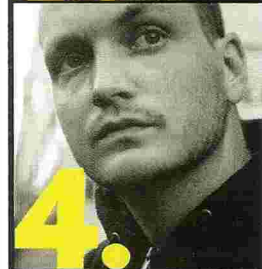
### MOLLY

It's not very often that you come across an artist who is the full package. The direction of his album doesn't need altering, his performance doesn't need tweaking and he sure as hell doesn't need an A&R or an image consultant. All he needs is somebody to put him on shelves and watch the scribble pile up. His witty vernac raps have entertained thousands and in no time, those thousands will be turned into hundreds of thousands.



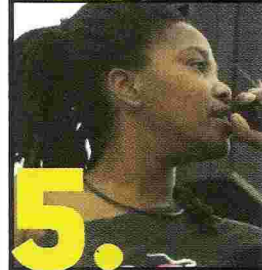
### MB

Since his appearances on Selwyn's *Zone 5* and Slik's *Ventilation Vol. 1* mixtape, this East Rand cat has become one of the most talked about upcoming artists on the scene. Although he has been quiet on the performance side of the business, his guest appearances have managed to get his name out there and create anticipation for his debut due in 2008. Once again, here is a complete artist whose work should move off shelves quicker than you can say MB.



### EWOK

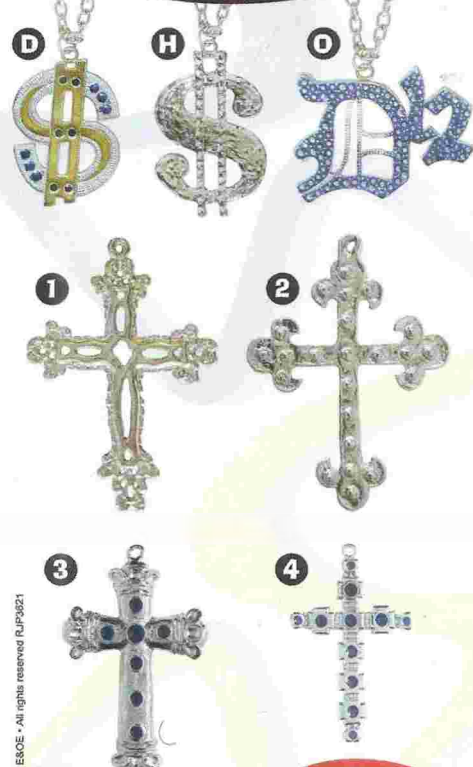
Recognised as one of, if not the country's strongest freestylers, this Durban-based MC has proven that he is more than just a cipher cat. Having dropped a solid album, *Higher Flyer For Hire*, and scooped up several slam poetry and freestyling accolades, Creamy Ewok Baggends has proven his versatility as an artist. With his stage game, script game and flow game on lock, this Durbanite is set to have a positive impact on the rap game nationally.



### KANYI

This is talent in its purest form. We first saw Kanyi live when she was passed the mic at the HYPE Live Sessions park jam in Gugulethu, Cape Town. Although she was not part of the original line-up, she got up and delivered what was arguably the best received performance of the day. Kanyi's ability to communicate with her audience gives her a clear advantage while her beat selection and relevant subject matter complete her as an artist.

## GOING FOR A SONG



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# [ HYPE ]

## AWARDS2007

The year 2007 has come to a close, and HYPE magazine has taken it upon itself to highlight the efforts made by South African hip hop stakeholders this year. This, being the first HYPE Awards, aims to commemorate the individuals who, along with their superior artistic ability, have managed to get their brands out there to the public, whether it be national or within their various regions.

[Results from November 2006 to November 2007]

### Album of the year:



1. Tumi  
Music From My Good Eye
2. ProVerb  
Manuscript
3. Tha Hymphatic Thabs  
The Age Of Horus

### Mixtape of the year:



1. Morale  
The Rising Son
2. Maggz  
Sorry For The Long Wait
3. Landmynz -- Perigo  
Minas Vol.2

### Song of the year:



1. Driemanskap  
'Intwenje'
2. Tumi feat. R.J. Benjamin  
'This Is Not Love'
3. Zubz  
'Get Out'

### Producer of the Year:



1. Omen
2. Stethascope
3. Hipe

### Video of the Year:



1. Entity -- 'Touch And Go'
2. Koldprodukt -- 'Hush'
3. HHP -- 'Tlhabane-Mahtown'

### Record Label of the Year:



1. Native Rhythms
2. Ghetto Ruff
3. Outrageous Records

### Crew of the Year:



1. Morafe
2. Godessa
3. Jozi

### Live Performer Of The Year:



1. HHP
2. Tumi
3. Driemanskap

### Rhyme of the Year:



ProVerb. 'Rise Of The Underdog' -- Landmynz's Perigo Minas Vol.2.  
'...ProVerb and Landmynz / when we be the Pros that be droppin' Verbs that will Land on your minds.'

### Lyricist of the year:



Tumi

### B-Boy of the Year:



Benny

### DJ of the Year:



Redwood

### Graf Artist of the Year:



Rasty

### Hip Hop Dance Crew Of the Year:



Clinch

### Beat-Boxer of the Year:

Cyber

### Event of the Year:

The Ritual Store's Back To The City

### Most Significant Moment In SA Hip Hop 2007:

Redbull BC One taking place in SA

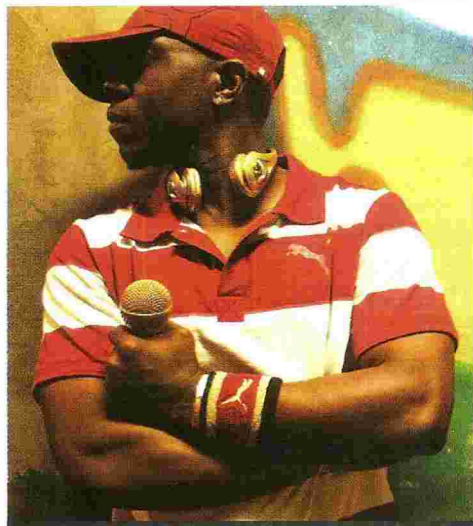
### Most Promising Region in SA Hip Hop:

KwaZulu Natal



**Zubz**

## Zubz Video Pulled Off



Zubz's new video 'Get Out' has been taken off air by the SABC due to complaints from unknown viewers to the BCCSA [Broadcast Commission Complaints Department of SA]. There was a post on Facebook that raised awareness of this issue, and there was huge response in support of Zubz. We spoke to Zubz's marketing manager, Gerrard Foster, who says, 'The SABC got back to us, telling us not to blow things out of proportion. They didn't ban it, but have stopped playin' it. Their standard policy is to review the complaint and take the necessary action pending the results of the review. We suspect that it's someone that's misunderstood the video without listening to the lyrics. Zubz is been expressive. The context of the panga an AK47 has probably been misunderstood.' The Facebook post also suggested that the video was no longer on Channel O's playlist either. We got a written statement by Natano Brache, Channel O's Programme and Production Manager, that read as follows: 'Channel O did not play the video as we did not deem the content suitable for our channel; the decision was taken by our playlist committee.' ■

**Darfur**



## Love For Darfur

Since 2003 the Darfur region in Sudan has been plunged into a bloody and disturbing conflict that has seen 200,000 people killed and 2 million displaced according to U.N figures. The conflict has many interwoven causes; from the structural inequality between the centre of the country around the Nile and the peripheral areas such as Darfur, to environmental calamity, political opportunism and also absurd Arab-African regional politics. What is doubly troubling about this situation is the reaction from some sections of the international community, which can be described as minimal at best and anti-human at worst, following the Sudanese government in calling cries of genocide as overreactions and exaggerations. On the 15th of September 16 artists gathered at the Bassline in Newton to raise awareness about this plight. The lineup included 340ml, HHP, Zubz, Koldprodukt, Tumi and Papercutt, DJ Khenzhero, Sikkour, Siphokazi, Khethi, Tumi And The Volume to name but a few. The show also featured the reading of a letter of support from the Director General of Foreign Affairs Mr A. Ntabela, a talk from some representatives from the Sudanese community, and the Public Service Announcements (PSA) that were directed by Vincent Moloi were also shown. The second installment of Love For Darfur is scheduled to take place in the first quarter of 2008. With Tumi, Zubz, Kwaku-T and Reggie Rockstone, the concert will also see other prominent east and west African artists rock-in' the stage. For more information go to the group Tumi The Poet MC on Facebook or Myspace.com/tumipoetmc. Also, if you'd like to catch Tumi live in December, get down to the Bassline on the 6th December for the 'When Life Happens' arts, culture, film and media festival. It's FREE!

**Spex**

## Rhymzlwrote is Back!



South Africa's first solo hip hop album, *Rhymzlwrote* by Spex has been re-issued. This album was released in 1999 and was out of stock by 2002. *Rhymzlwrote* will be available online only. For more information or to cop this album, go to <http://www.myspace.com/spextatah> or <http://www.amuseafrica.com/serius>.

Serius Entertainment launched this CD as part of their SA Hip Hop Heritage series. 'We'll be releasing projects to celebrate and conserve SA hip hop in the upcoming years. We're putting out a DVD and compilation which will show hip hop from its inception up to now. Fans can submit any material that they would like to see in the DVD and compilation — graffiti, pictures, b-boy battles, concert snippets and so on. We're also shooting stories from scratch to add to the DVD and compilation. We're looking for rare footage and stories,' says Spex. The Hip Hop Heritage Series is a national project. If you wish to submit any rare hip hop footage, post it to P.O. Box 3530, Southgate, 2082. ■

**Natives From The Sun**



## Ex-Skwatta Member Forms New Crew

Since Ngwenya, better known as Master Sip, left Skwatta Kamp a couple of years back, he has pretty much remained below the radar, finding a new home in Cape Town and linking up with Firstborn to form the crew, Natives From The Sun. Since the crew's inception in 2002, they've been crafting their sound, working with the likes of Nosisi of Kwani Experience who is often seen as an extension of the crew. On the 28th of September, the crew dropped their first album *Natives From The Sun* in Newtown. ■

**Exclusive Interview**



Two times 'Mixtape DJ Of The Year', Two times MTV 'Top DJs' and Allhiphop 'Mixtape Of The Year' recipient, J.Period is considered the world's number one mixtape DJ. Between the 12th and 19th of December, the Mixtape King will be touring SA, aiming to spread appreciation for his brand of hip hop.

You have put together a *Best Of The Roots*, *Best Of Lauryn Hill* and have a *Best Of Mory.J Bilge* project in the pipelines. How did you end up doing these projects?

I like to think that the love I put into my work gets rewarded, but the truth is it takes a lot of persistence too. *The Best Of Lauryn Hill* happened slowly over time, building a relationship with Ms. Hill... but then I ended up DJing shows for her, including one in Johannesburg. The truth is, it happens different ways... Sometimes these projects come from relationships with artists who know my work, like Alicia or Talib Kweli. Other times, the labels call me to create a promo tool for a new album, like with Mary or The Roots.

Since you are going to be in South Africa, should we expect a South African Best Of album?

Sounds like I need to do my homework to get more familiar with South African artists! I don't know if a Best Of... is in order since I reserve those for artists who have a whole career of music I am familiar with, but who knows, maybe a remix or a J.Period beat might show up on a South African mixtape or album soon!

How will your visit benefit headz in SA?

My road manager Tamir and I will be bringing a lot of mixtapes, so headz that come to the shows will be able to get the J.Period exclusives! That's a plus! But really, I'm just hoping to spread appreciation of true hip hop and make folks dance. Outside of that, I guess you'll just have to come to the shows to see why it's worth it!

J.Period Tour dates

Thursdat 13 december - Listening session, venue TBC.

Friday 14 December - 10pm Black Orchid, Fourways.

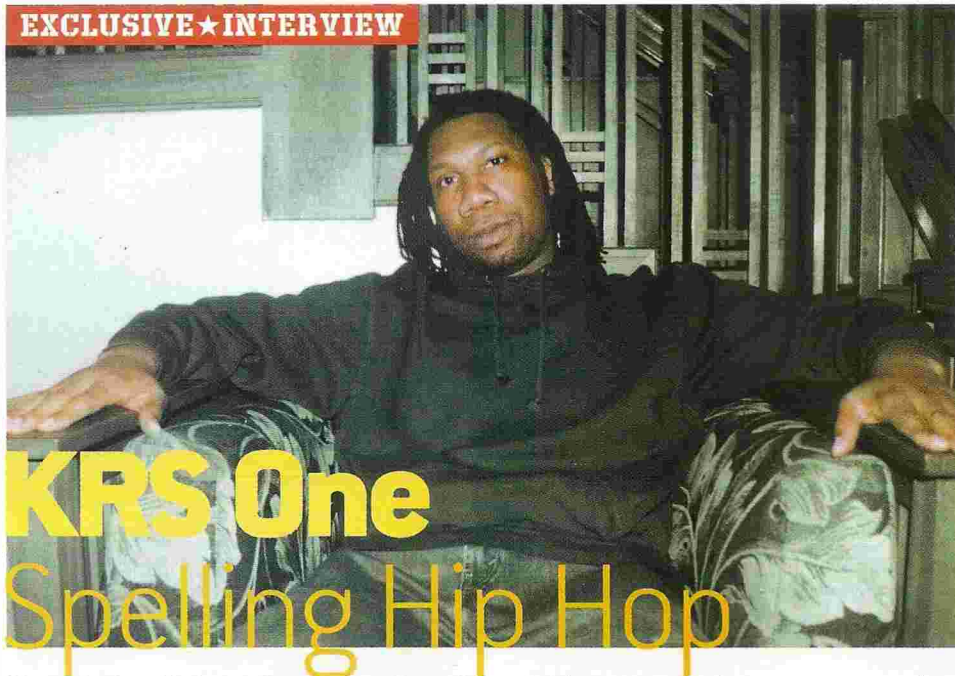
Saturday 15 December - 10 pm Moloko Rosebank.

Sunday 16 December - Cape Town, venue TBC.

For more information on the J.Period tour, email [nine1@jhblive.com](mailto:nine1@jhblive.com) ■



## EXCLUSIVE ★ INTERVIEW



# KRS One

## Spelling Hip Hop

Knowledge Reigns Supreme Over Nearly Everyone, or more commonly known as KRS One, has arguably been one of the most relevant voices in the history and preservation of hip hop culture.

I got the opportunity to meet Kris when he stopped through Columbia, South Carolina while hitting a 25 city U.S. tour promoting his new album with Marley Marl entitled *Hip Hop Lives*. We begin our discussion the only way I know how - asking him about his interpretations about the current status of the culture. 'In order to understand the state of hip hop you must understand the different aspects of the word,' he continues. 'Hip-hop' in how that is spelled, is the music as a product. 'Hip hop' is the traditional form of the word... The smell of it... The community, the elements. But then there's 'hiphop' which signifies the consciousness of the culture. The awareness and attitude that causes the elements'.

'When speaking about the culture spelled 'hip-hop', we are talking about what is fed to the kids. It's a product devoid of principles and integrity. It raises the question: 'How much can I party?' By Kris being able to identify these occurrences, the question arises: 'Where would you fit in now with the culture now?' I brought up the issue about B.E.T. refusing to play videos by hip hop pioneers like De La Soul.

'There is a deeper awareness that must be reached when you are asking yourself: 'Who are my people?' Kris explains. 'When I was 'African-American', I felt the same way you do. Like, 'this is B.E.T! They are suppose to be responsible for preserving the culture'. I thought this when it was owned by a black man (now it is owned by Viacom). When the music was attacked by C. Delores Tucker and NAACP, I began to ask myself: Am I black or am I 'Hiphop'?'

There's a slight pause as he allows me to let these words simmer, and then he continues.

'I'm more 'Hiphop' than black. I mean, I don't negate our heritage. I believe in African people. But it boils down to agendas. There is an African-American agenda. It's not mine, but my parents were a part of that agenda.'

Dreams tend to be the fuel for hip hop culture. The music that began in poor urban areas, gave a voice to the voiceless. It was our way of having a garage band. Our way of being heard. And Kris tends to be in tune with this by allowing acts to go on the road with him and opening while on tour.

After Kris's tour, he has a plethora of events, appearances, speaking engagements and upcoming albums on his plate. But what happens when this tour is over for the homeless, hungry rapper that is depending to be heard and received in America's homes to end his struggle? Kris feels that he has a solution.

'We collectively have to set up shop and create a new civilization. If African people once were civilization builders why aren't we now? Why can't we have a civilization called 'Hiphop'?' It seems he may get his wish. In 2001, May 16 th, the U.N. recognised 'Hiphop'

as an international culture. In addition, Kris is the founder of 'The Temple of Hip Hop' which has over 25,000 members nationwide. 'In order to achieve these goals of building this civilization, we have to start confessing to ourselves, 'Maybe I'm not black or African-American. I'm 'Hiphop'. Same way as George Washington became American... At some point in time; Jesus stopped being a Jew and became a Christian. If we were builders yesterday, then we can be the builders of today.'

**'Hip-hop' in how that is spelled, is the music as a product. 'Hip hop' is the traditional form of the word...'**  
- KRS One

# Slikour

## The Ventilation Empire

When Slikour started working on his first solo project, *Ventilation Mixtape Vol. 1* in 2006, he had a vision to create a relationship between South African hip hop artists as well as South African hip hop fans. This was done through a gang of collaborations providing other artists with an opportunity to use his platform to get their names out to the masses.

Today we see the completion of a year's work in the second Ventilation installment. Under the musical direction of renowned musician R.J Benjamin, *Ventilation Mixtape Vol. 2* is a well-crafted project involving talent from all over the country. 'It was a well organised and structured album and lots of work was put in', Slik explains. 'More than anything, I don't want to be seen as a rap commodity. I want to make music. Many people can rap but not many can make good songs', he adds.

Over the past couple of years, Slik has been building himself, not just as a musician, but also as a noteworthy entrepreneur through Buttabing Entertainment, and Ventilation Productions, a lifestyle consultancy. Slik runs both companies alongside fellow Skwatta Kamp member Shugasmakx, who is more involved in Buttabing. Slik views Ventilation as a link between the corporate world and the hip hop market. 'We align ourselves with corporates and make them aware of what's cool and who's cool', said Slik. 'Nothing worse than people who aren't involved in the market making decisions for the market', he added.

Within its first year, Ventilation has been involved in corporate initiatives such as The Sprite Hip-Hop Tour, Nokia's Defend Your Street, Yfm's Rap Activity, Coca-Cola Colab as well as a concert alongside Student Village and Sprite. With growing opportunities to get into the business side of hip hop, Slik closes by saying: 'We are not on that 'support SA music' tip anymore - we are saying: support SA entrepreneurs.' ■







Can these fatigue-rockin', boom bap blastin' foot soldiers capture the underground like they did when *Perigo Minas Vol. 1* was out?

**W**ith a formidable platoon of allies including ProVerb, Intelektu, Reason, Nthabi, Devious D, KONFAB, 3WR, Beats Against The Beats and Ootz, Landmyzn hits the streets with the follow up to their 2005 release. *Perigo Minas Vol.2* is the second project from Soweto-based indie label, Landmyzn Entertainment. With the inroads made through Vol.1 of the Perigo Minas series, headz are anxious to see the future of the crew since the departure of popular member and producer, MrC. Landmyzn is now manned by Neon and deePea, with DJ Dimplz on the ones and twos.

**Since MrC's departure from the crew, what changes have taken place in Landmyzn?**

**[deePea]** Not much has changed except that there are three people that make up Landmyzn now. The direction and the focus of the music is still the same and the energy has just been maintained at the highest level at all times. The only thing that has really changed is the release of the Landmyzn project [album] because we need to start from scratch now, but we still good with MrC and will be working with him on some of the songs.

**Did you guys get ready-made tracks from the artists, or were some of the tracks recorded specifically for this project?**

**[Neon]** Many of the tracks were specially recorded for the compilation, and very few of them were ready-made tracks that we liked and were submitted by the artists themselves.

**What's your distribution strategy?**

**[Neon]** We are on the verge of starting a Landmyzn distribution company, and we have engaged in a strategic partnership with Pioneer Unit where both parties handle distribution in the respectable regions and that has been successful thus far.

**The last time we spoke to you guys, you claimed to have distributed over 100 000 records with *Perigo Minas Vol. 1*. What's really good?**

**[deePea]** I would like to say that it is factual that we distributed well over 200 000 world wide via the [harambrafrica.com](http://harambrafrica.com) website. *Perigo Minas Vol. 1* was not for sale and it was our way of forcing ourselves into the market. We were well received. With this project we are aiming at raising the stakes, and yes we will be going worldwide. The team is currently attending workshops and working on a strategy to go into market because there is an interest for our music worldwide.

**200 000! That's a lot of copies. How many physical copies did you actually print? 200 000 copies is well over a mill y'all...**

**[deePea]** We printed 300 CDs and what we did was put those CDs in stores. We had an arrangement with the stores that every time someone bought a local CD, then our CD had to be given to them for free too. It was our initiative to promote SA hip hop. The 200 000 copies mentioned were downloads. The album was also free on the internet.

**What's the aim of the album?**

**[Neon]** The aim of this album is to bring that street gritty sound back, it's a sort of nostalgic type of album where it takes you back to what we used to know as hip hop. We're just carrying the torch and lighting the way cause there are very few people holding it down for the streets...

*Perigo Minas Volume Two* is available at Monks Concept store, Xarra books and on the streets of J-Sec and Cape Town. It's also made available for download to mobile phones via mo'Charts. For more information go to <http://www.myspace.com/landmyzn> or email: [landmyzn@gmail.com](mailto:landmyzn@gmail.com)

## Mawe-2: His Truth

**H**aving taken over three years to complete this highly-acclaimed album, Mawe-2's *A Fool's Hope* has hit shelves nationwide. His rookie album takes listeners on a spiritual journey as the Sasolburg-born introvert discovers what's beyond the gates of heaven...

'Spirituality is a big part of me that comes out in my music. I went through a personal change while writing the album. I listened to my thoughts and waited for God to come in. I realised that the message, rather than the feelings are more important than me. The biggest thing is to differentiate the message between God and the devil, 'cause the devil always tries to pose as God', says Mawe-2.

His spiritual journey is documented in detail throughout the entire album. His beat selection and lyrical content are a far cry from the days when Optical Illusion first opened doors for him. 'It's not that I'm not feeling boom bap, but I wanted to talk about more serious issues. *A Fool's Hope* couldn't be boom bap. I had a lot to say and that's just the way it shaped itself in my mind. I used to say to Battlekat that the evil one is at the gates of heaven, that's why so many people fear to go there, cause there's a big fight that happens at the gate. *A Fool's Hope* is the journey from what I was and ends at the fight at the gates of heaven.'

This self-confessed 'shy' MC has never been much of a performer. 'I guess I have to choose between trying to sell copies or selling the purpose of the album. I'm an artist, I write music. It doesn't necessarily mean that I am a performer. It's something I have to work at. I'd rather give you an experience of what I felt when I was writing the album, instead of just rockin' a crowd.'

Mawe-2's next album has already started taking shape in his head. 'It's about the journey and what goes on on the other side of the gates of heaven. I feel like I've passed the gates of heaven and have peace now,' he concluded. Watch out for the follow up to the current album. It will be called *Dreamworld*. Let's just hope it doesn't take as long as this one did. The album is available at Look And Listen and Soul Candi. It's also available for order at Musica. For more information visit [www.myspace/mawe2.com](http://www.myspace/mawe2.com) or [www.rooftopmedia.co.za](http://www.rooftopmedia.co.za). ■





## Koldprodukt

### The Standard of Measure

'Hush' was voted best video to come out of Africa in 2007 by MTV. What kind of work went into it?

Blood, sweat and tears! Uproot Records commissioned MannMade Media to undertake the task and the full process took us just over five months from concept to final product. To complete this task it took one month of pre-production, two days of shooting and the rest on post production. With 108 effect shots, 10 models, snow in Jozi and the building of Koldprodukt's headquarters we had a mammoth task ahead. We are firm believers in attention to detail so every aspect of the video had to be constantly scrutinised before release. The value of the video by international standards is in the hundreds of thousands of dollars and it was well worth it because the response from all over the world reflects this.

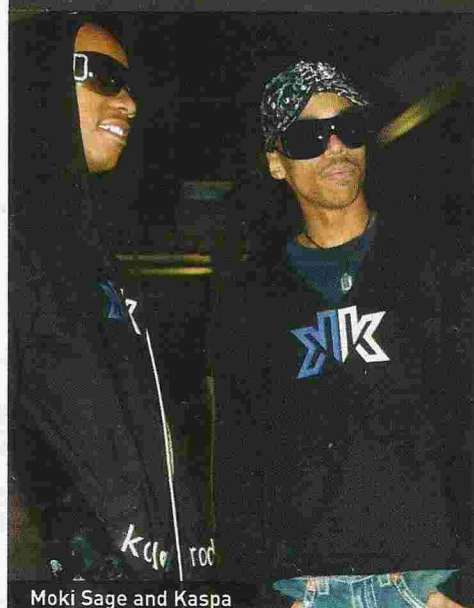
**How do artists actually get paid from ringtones? In an artist's record contract, what should they look out for in order to ensure that they get a cut from record sales as well as downloads?**

When an artist signs a contract with a record label, they should be given a royalty on their work, be it from album sales, cell phone downloads, online sales e.t.c

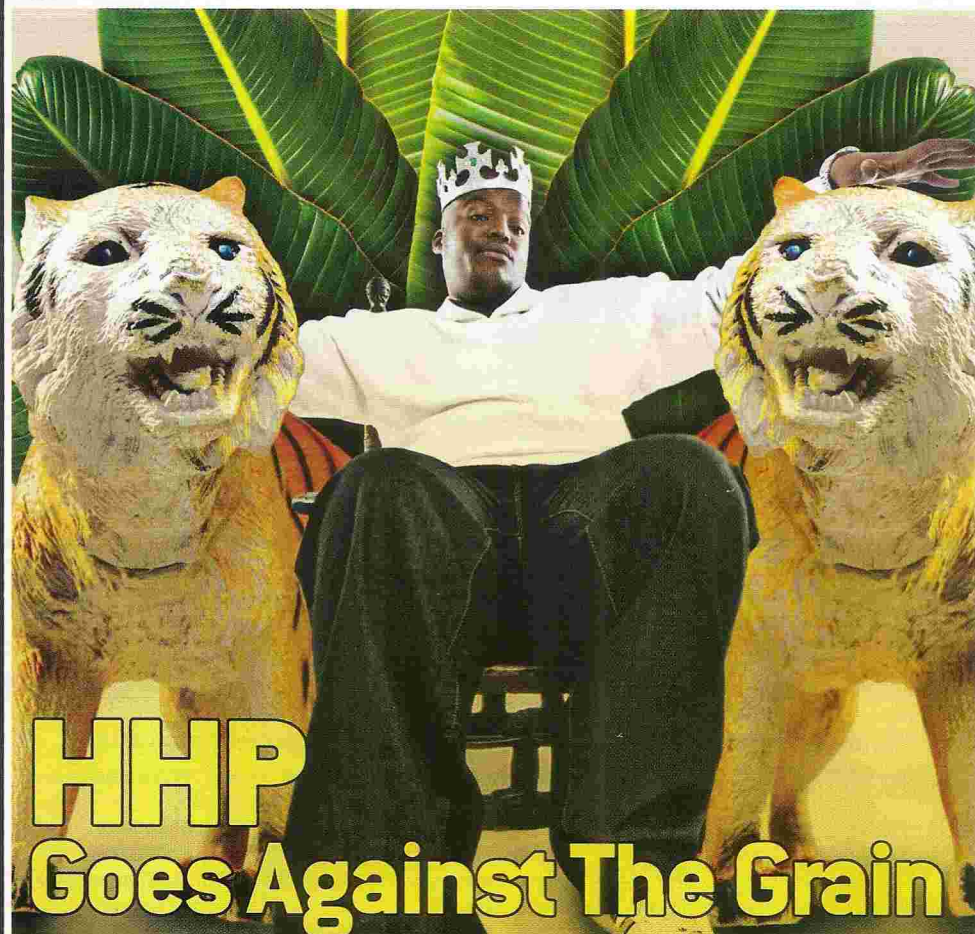
**The crew came out of nowhere (no street cred or nothing), but has positioned itself as a premier SA hip hop outfit. Who is the brain behind this move and what is the formula? It's not the brains behind the project but more the engine behind the wheel. There are many facets to street cred, but there are no rules to the music industry. What we did was define what we thought was important and focussed our energies on working to achieving that.**

**How is Koldprodukt going to entertain SA this festive season?**

Mad shows countrywide, come see us live and you will understand the hype! ■



Moki Sage and Kasper



**How is it that one artist can have this much success in a genre struggling to coin it at the moment – especially in South Africa. I mean, at 24 thousand copies, the album sales are decent; he clocks an average of R20k per show... multiply that by... say three shows a week, and there you have it. A paid rapper.**

**What numbers did YBA 2 NW hit and what number are you gunning for with the next album?**

YBA hit an unfortunate 24K. I say unfortunate because we hit 20K in Jan, and by the time Strictly Come Dancing came about, I was expecting 20 000 more sales, but my distribution company, CCP, failed that target. I was very angry at that. I'm now gunning for 40K units on the first six months of release. God-willing, I'll reach that goal.

**You are a superstar record exec yourself. Do you believe you can market your artists as well as you have marketed yourself?**

I hope so... Well at least I'm trying. You must remember, HHP made himself with the help of CCP of course. Nobody signs to a record company and expects them to take you to the top.

**You have stated on several occasions that the music you do is not hip hop. Since Motswako is a form of hip hop, what are you?**

I'm a Motswakolista. Xhosa is a form of Ngumi, so is Zulu, but they are two different things – the same applies to hip hop and Motswako.

**What other artists are you looking at signing in the**

**future and will they also be Motswakolistas?**

Our company's mission is to identify, develop and empower. Yes, Motwako is our first priority, but my definition of Motswako is much broader than just saying it's a form of hip hop. I believe in Motswako jazz, soul, rock and so on. Motswako is the ultimate mixture of style, sound, craft and culture. I'm hoping to sign a new addition to Motswako by the name of K.E.B. This MC is from Gaborone in Botswana and he's bangin'! We'll also be signing a jazz act by the name of Tebogo Sedumedi and a Setswana traditional act from Maung in Botswana.

**Is the issue of ringtone downloads an issue that concerns you at all with regards to the selling of your CDs?**

We've just signed to AfrodesiaMP3 Downloads and that is the way of the future. It has been estimated that with the increase of technology, major record companies will cease to exist – maybe in the next six years or so. The money made from ringtones and internet downloads is great and all, but an artist makes his money from the shows he does. In the same breath, there will always be people who'll buy CDs, myself included. ■



# A New Pro

'All I care about it reaching my destiny'. These were the words this Saudi Westerner recited on a track on Battlekat's *Re-Genis* album. With a new record label, new management and a whole new mindset, will he finally fulfill his ambition of becoming the first SA rapper to go platinum?

**Who initiated the move from Gallo to TS?**

I did. I got five offers, which included two indys. It was a matter of deciding what would be better for me to achieve what I wanted to. I wasn't discovered at a talent show. I'm an established artist. It was about two brands coming together. The agreement couldn't be a standard thing.

**Have you had any drama because of your move to a kwaito label?**

No, not even. The smart ones figure out that I'm out for the marketing machine - it's what hip hop artists need.

**What is the working environment like at TS compared to your previous label?**

It's excitement! The song on air is 'Bumpa' - it was a rebirth of my career, like everything started from scratch. The reception was great and the

numbers are ridiculous. I didn't move there to do kwaito, people mustn't get it twisted. I manifest my expression through hip hop. It wouldn't make sense for me to be on a kwaito vibe - that would be disrespectful. I can't wait to beat other genres by numbers in terms of the sales. Ufck it, instead of being nice about it, I'll be aggressive and take it to the hood. All guts, no complaints.

**How are TS Records shaping or influencing your new album?**

I have 100% creative control over my work. They have their input, but it's more on the business and sales side of things. A person with a good image and is straight up 'street' is the shape I'm trying to take on, not that I've been naked on stage or anything. [laughs]

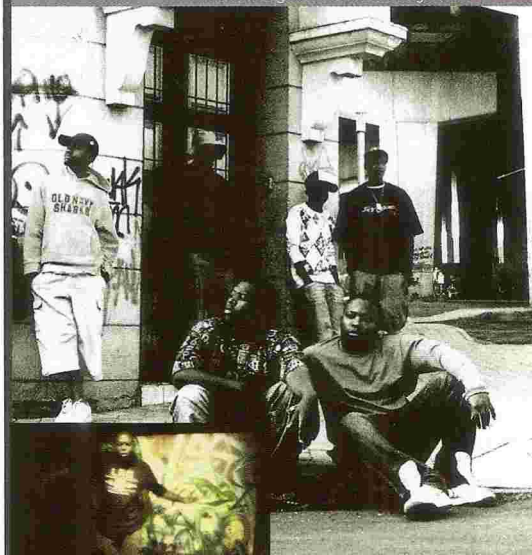
**You have had major singles, but you have never had an album go platinum. This time around, how will you turn your big singles into a big album?**

Platinum doesn't have to take place immediately, but if it does then we got the format right. We need to take care of everything as if it's been done for the first time. It's my new motto. I'm leaving no stone unturned. With the previous project I was a bit too relaxed. It didn't quite work and people weren't quite sold. Rapping for rappers is not as important anymore. What's more important are people that buy my albums. People must exercise the culture of buying. Downloads are going to kill us if we're not careful. Karma is a b\*tch.

**When you sacked your previous management team, you said that you'd be doing things your way from then on. Did this mean you'd be managing yourself?**

There's Pro - the musician, then there's Pro - the brand. For the brand, I'm the ambassador. For Pro as the artist, he's managed by TS, purely because I love working off one calendar. There must be transparency of paperwork. You can't have external people managing you outside of your record label. ■

**'I didn't move there to do kwaito, people mustn't get it twisted.' - Pro**



## Last Days Fam: Where There Was Darkness, Let There Be Light

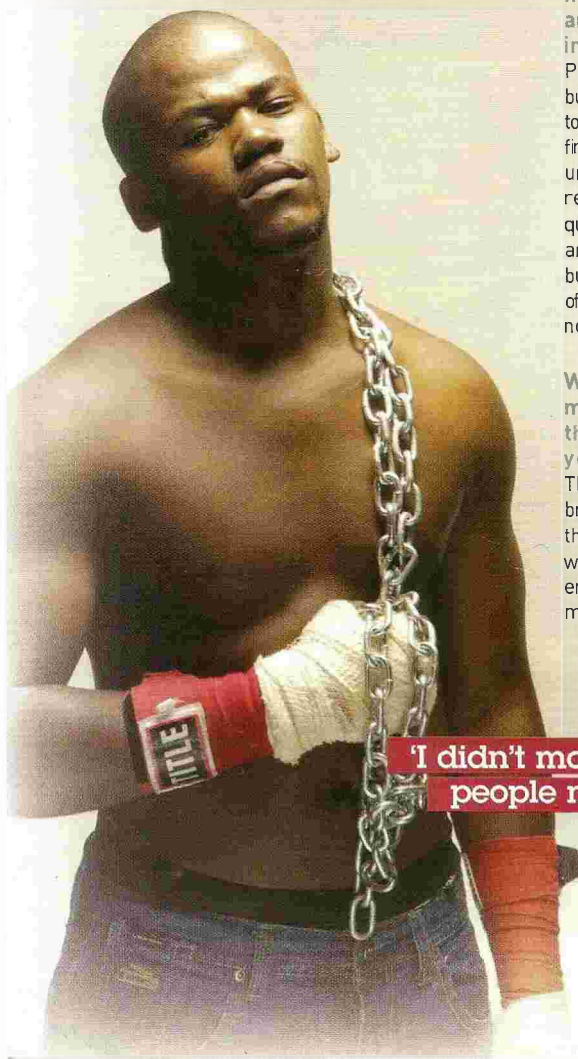
Starting out in the late '90s under the name Last Days Clan, Kitron, Arkid The Bonafide and Braintrain began to lay the foundation for a crew of cats with the potential to shift the way we view mainstream rap. With the inclusion of an MC named Landmark in 2001, and subsequently the acquisition of a wealth of younger talent in Kleezyasteez, Baggz, Optimist and Spitfire, the all-Thembisa crew modified its name to accommodate this direction. 'Because there were young boys interested in working, we included them in the Fam. At some stage the younger cats will carry the name forth', says Landmark.

Carrying the name forth in a big way is the video to 'Never Fit The Description'. Debuting on Channel O on the 7<sup>th</sup> of September 2007, the video is being played daily, even reaching the number one spot on the countdown. Directed by Brian Letlabane, the 'Never Fit The Description' video is about not conforming to the norms of the industry.

Currently wrapping up its first official album while performing at spots such as Newtown, Thembisa, Vosloo and Soweto, the crew can be heard on community stations such as Voice Of Thembisa where the Asylum show has given them much needed support.

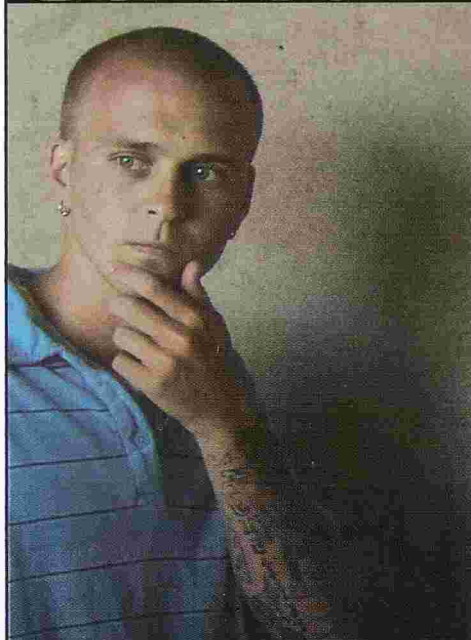
With clear influences ranging from Kev Brown to Slum Village, as well as Pete Rock, Planet Asia, Tunnel Raps and The Cross Movement, the crew points out The Almighty as its main influence. Landmark explains that 'Out of all the influences, the main one is God. This is what ties us together.'

Peep Last Days Fam on Shiz-Niz on the 19<sup>th</sup> of December and check them out on [www.lastdaysfam.com](http://www.lastdaysfam.com). ■





# Brown Gets Street



**B**rown arrived in Cape Town in 1999 through an organisation called Youth With A Mission. Only scheduled to stay for three months, his connection with the street kids lead him to return and live eKapa which is said to have over 800 children living on the street.

For the first three years, Brown spent most of his time on the streets, often staying over night. 'Over the years I saw many guns and knives, broke up many fights, lost many of the kids, chased down paedophiles, got in physical fights with police and security guards and almost got arrested several times for defending the kids', he explains. Brown was met with countless challenges as he attempted to find shelter for these street kids.

In 2003, he enrolled at UCT to study Social Work. It was the same year he began his community work in Khayelitsha. In 2004 he dropped the album *Hanging In And Hanging On*, using hip hop as an tool to get the message out about what is going on in the streets.

The rapper/activist, who's also been teaching life orientation in a school in Woodstock says that he is 'now going back into downtown and reconnecting with the kids'. Besides that, the music and speaking engagements have picked up,' says the host of CCFM's youth-orientated radio show, Sidewalk Talk With Brown. For more information go to [www.myspace.com/capetownbrown](http://www.myspace.com/capetownbrown). ■



## Power in the Voice

**Power in the Voice is a three year non-profit initiative that was commissioned by the British Council to empower young people through music, the spoken word, creative writing, break-dancing, drama and graffiti.**

**I**mplemented in 2006, Power in the Voice has assisted young learners in honing their skills and uniting as a youth across borders through workshops, tutorials and interactive learning. Among the people responsible for teaching and facilitating development, were artists like Nthabi, Zubz, Black Noise's Emile YX?, and graf writer Rasty who took on the responsibility of mentoring ten schools across Gauteng.

After months of workshops and training, a two-day public showcase was held at Rand Girls' High in September. Talks from Tumi, Psyfo and Lebo Mashile, as well as a performance by Optical Illusion were highlights during the two day event. Groups of learners from various school competed and an overall winner was chosen to represent SA at the Southern Africa finals that will take place in May 2008 in Botswana.

The crew that won the competition collectively call themselves Passion d'Art. These Kensington High School students' play was a combination of poetry, hip hop and drama. Crew member Palesa Sibiya told us: 'I've realised how much talent I have and as a group it's given us exposure. We were mentored by experienced people in the field like Kabomo Vilakazi (poetry), Zubz

(hip hop) and Nonhlanhla (story-telling) between May and September. We have to put on the same play in Botswana, so we're gonna work on improving it with the help of the same mentors. Power in the Voice fair put the va va voom into our passions! We know where we want to go in the future and we shall conquer Botswana!'

The British Council have implemented this initiative in several African continents. This is all wonderful, but when we asked Nomalanga Nkhosi, the South African manager, what role our government is playing in this programme, she responded: 'The Department of Education was approached to partner with us. They could only commit to identifying the schools and had no monetary or programmatic contribution as such. They're still a valued partner since together we are influencing and re-shaping the formal educational curriculum and traditional ways of teaching.'

**'Power In The Voice fair put the va va voom into our passions!'**  
— Palesa Sibiya

This programme is set to end in August 2008, but they're planning on having voice cafes and clinics on a monthly basis which will pick up where the programme left. For more information on the event, the British Council and programme listings, visit [www.britishcouncil.org/southafrica](http://www.britishcouncil.org/southafrica). ■



Emile breaks it down



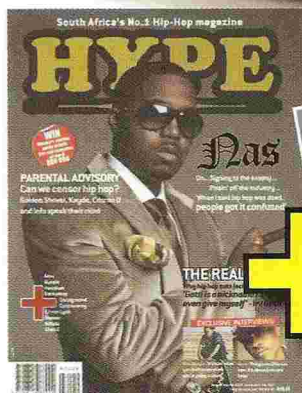
Rasty's demonstration



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# Hip Hop In A Digital World

According to Futuremusic.com, physical hip hop record sales have declined by 21% between 2005 and 2006. The IFPI, an organisation representing the global music industry, released their 2007 digital music report that showed that digital music sales doubled in 2006, claiming a staggering two billion dollars - 10% of the entire music market. If this is the way of the future, where does this leave the artist?

**What are South African music's digital statistics looking like?**

**Ranusha:** One has to differentiate between an online space and mobile space. Because of the high penetration into a mobile market, you're going to enjoy more sales with mobile downloads as opposed to online because of accessibility, credit card penetration, pricing of broadband services etc. Vodacom claims it has 52% of the market - 23 million subscribers. I think the stats out there are that by 2010, digital (mobile and online) will form 25% of the income stream for record companies.

**What are we seeing as an income stream right now?**

**Manusha:** I say about 8% of our total gross turnover, so there's still lots of growth to happen, and I think as broadband cost comes down, there will be greater penetration into the mass market and more of the players come on board. It's a very competitive market in terms of the mobile space. If you talk about hip hop, a lot of the revenue still comes from real tones and ring back tones which have proved to be very successful for MTN. In terms of digital sales, record companies have various agreements with various players. Obviously the telecommunication companies dominate, because they share volume.

**In terms of digital downloads, are there con-**

**tracts in place for artists and how does the royalty process work?**

**Jill:** We're having a major problem with our digital service providers who are not complying with our rights that we have put out there. We have no figures, reports or revenue since the end of December 2005, so we can't give you any stats whatsoever on that. I think there are situations of record companies that have been successful in entering agreements.

**Mbali:** In terms of publishing royalties, we're having the same problem as Norm. We haven't had any figures to prove that people are selling a lot. We have a situation where most of the members which we represent are unable to be reached. The figures are quite minimal as to how much money they will make thereafter. What they have secured are deals with record labels and not with the publishers. You're gonna get people who want their money 'cause their songs are being played on MTN Loaded. In New Zealand there's an award for ringtones... That's how behind we are. The singles are coming back.

**Manusha:** That's a very important point. Mobile or digital sales via a digital revenue stream have replaced the singles market that died a long time ago. A lot of artists are going into studio and doing what's called 'mobile mixes'. Is it all about the album? Yes, because we're still very much a physical market in SA. On the

topic of New Zealand having ringtone awards, next year will be the first year that South African Music Awards will have an inclusion of a digital sales category. It's difficult to collate sales across the industry right now, because some record companies have agreements with some people, while others don't. The SA market still has a long way to go. Last year we tried to estimate what the total digital revenue wholesale value would have been for record companies in SA, and I think we came up with 30 million. In terms of the physical market we were about 996 odd million, so with the digital market being an estimated 30 million, this meant that for the first time, it would take us over the 1 billion Rand mark...

**Trevor:** I think one of the problems in the growing market is that a lot of mobile users' phones are not 3G enabled. There were stats released that said about 93% of the phones made in 2009 would all be 3G enabled. That would help the industry in terms of mobile distribution. It would raise the stakes. With the release of an iPhone, the SP phone and so on, it will have a great impact.

**Manusha:** The problem with the iPhone is that there's no iTunes store. If you look at the figures of the number of iPods being sold, I think it was over 100 000 for this year alone. We don't have a big digital online presence in terms of having an equivalent of



**Manusha Sarawan**

Universal Music Legal and Business Affairs  
Director



**Jill Galanakis**

General Manager of NORM (National  
Organisation for Reproduction Rights in Music)



**Mbali Mdluli**

Licensing Officer at Sarral (South African  
Recording Rights Association)

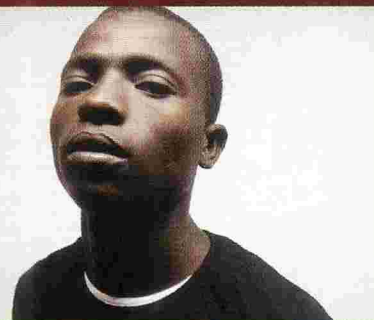




**Trevor Ndhlovu**  
Chief Executive Opportunist



**Shugasmakx**  
Member of Skwatta Kamp



**Zuluboy**  
MC signed to Native Rhythm Records

an iTunes. (HYPE update: iPod has actually sold over 42 million units [globally] this year alone)

**Mbali:** I heard something about them bringing iTunes into the country.

**Manusha:** Various people at various conferences say things about when it's coming. I don't know if there are short-term plans about them coming here...

**Mbali:** But how much are they making when it comes to our market? For BMI (Broadcast Music Incorporated) in America, last year's sales on ringtones only, was about \$560 million. What we need to focus on is the sales of mechanicals. CDs are still what we are!

**Manusha:** The digital market is allowing us to look at new ways of selling, from advertising supported sales of music to different ways of structuring deals to splitting income. I'd say we are cautious of the opportunities.

**Mbali:** We're having problems securing deals and contracts with certain people to make sure that everyone gets a piece of the pie. We don't have standard contracts with anything that has to do with securing a download and making sure that our member gets paid.

**Zuluboy:** You know, sometimes you get contracts as artists and you really don't know what's poppin' in that contract.

**Mbali:** The contract doesn't secure anything that has to do with downloads.

**Trevor:** Artists are not using the internet to sell their facilities. Is the contract the reason, or is it that they don't have the facilities to go online? Or do they even know about online distribution?

**Mbali:** It's the contract that one would have in place. All of us are stumbling into this whole new digital thing and we haven't done our research. Secondly, it's about marketing.

**Have digital downloads affected the selling of CDs and what are the challenges facing this industry getting the music out there?**

**Manusha:** It's been a learning curve as an industry. From my perspective, a telecommunications company has to learn about our business and vice versa. We both saw opportunities and value in a relationship. Both parties have to understand the rights involved.

From a publisher's point of view, matters have to be resolved between the parties involved. There have to be reporting structures put into place.

**Mbali:** There can't be information lacking when it comes to licensing. We don't have structures in place, so I agree that there needs to be reporting structures. We're struggling to get money for people whose songs have been used.

**Trevor:** On the digital download internet usage, the problem is on the communications side. The ICT's (Information and Communication Technologies) have to make sure you have all the facilities available nationwide for internet access. If we grow the number of internet users in the country, there'll be an interest for Norm's and Sarra's to start implementing strategies that will deal with these issues. Contracts can be put into place.

**Mbali:** I think we also need to be realistic about this whole thing. You can't introduce internet to somebody that can't even pay for the actual telephone line. You can't eliminate the hard copies.

**Zuluboy:** How many of our supporters even have an email address?

**Manusha:** The infrastructure costs are too high. As a growth area, mobile sales is definitely the way to go as opposed to online. We're all embracing mobile marketing.

**Mbali:** I need to ask you [Shugasmakx] something... Have you ever received any royalties from your record label concerning ringtones or downloads?

**Shugasmakx:** I don't think so.

**Zuluboy:** I think record companies need to have meetings with artists.

**Shugasmakx:** With regards to fighting the sales thing with the digital media - the sales will carry on declining. The biggest problem right now is that the kids that can afford to buy the music are the ones not buying the music. The people in the rural areas have just recently adapted from buying cassettes to buying CDs. The kids that can afford it are not buying. You can advertise all you want - until you're blue in the face, but they'll find a site where they can get your music for free...

You can  
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music for  
free...

**Shugasmakx**

**Zuluboy interrupts:** They can Bluetooth it from a friend!

**Shugasmakx:** The only thing you can target people with is that you have to sell people a lifestyle, philosophy and sell the brand! Your album has become nothing more than something to say that you've got material out there. You have to do shows, have clothing labels - you have to be visible and do so much more. Music is no longer about music anymore. The only people left buying music are the ones that still believe in the value of a physical product. There can only be a few true collectors. Music has now turned into a big marketing gimmick. Before you could shoot a video to sell your whole album. Look at Beyonce - shooting a video for every song on her album! It's all about who's got the latest gimmick to get the people following!

**Trevor:** I read somewhere that the music industry internationally is worth about \$130 billion US - and only 31% of that is from the recording music industry.

**Zuluboy:** This whole internet technology has given people a loophole to not respect artists as much as artists used to be respected. If you really love that artist, you owe it to them to buy their CD.

**Trevor:** It has made the customer king!

**Shugasmakx:** What you're trying to change is people's core value. The government needs to invest and teach future generations the value of music collection and the impact it has. The money made from physical sales also impacts on the economy - petrol prices etc, so people need to be more educated and not just bootleg or find cheaper ways of getting music.

**Trevor:** You know with this whole piracy, digital, online thing - it's going to be an ongoing debate. I think we should just go out and try and get a share of that 100 billion! We should find ways of making money in the digital era!

**Zuluboy:** May I just say that the higher technology goes, the more dangerous it becomes for us artists...

11





**Retrospect 2007**

Hip hop died in some parts of world, but South Africa has proved itself the opposite. 2007, in my opinion was a great year for our culture. I witnessed and experienced hip hop on many different levels and in many places.

The year started off with a national tour that helped bring insight beyond comprehension. We took our Redbull Streetstyle showcase to a range of schools throughout our country. The talent in the schools that we visited was a good indicator for what's to be expected in the future. J-Sec saw headz take centre stage at the annual Rand Show with the biggest and most impressive 2on2 b-boy battles. I have never seen so much female participation as I did at this battle. The ladies represented with skilful freestyle and poppin' techniques.

I was blessed with the opportunity to play at Durban's monthly Life Check. This was one of my 2007 highlight experiences. MCs were performing in an auditorium styled venue with a seated, but rocking audience closely listening to their favourite artist. People came out in bus and taxi loads in support of the Kwa-Zulu scene. Blazin' Fridays was another off the chain experience for me. This was an event with a difference – giving us a chance to listen to producers engage their productions in the beat battles.

Grahamstown brought a mind-blowing flavour. This is one of our underestimated and overlooked areas. Hip hop is hard at work and

headz are grinding to put their city on the map. I've got to give it up to them because the love they showed us and strong positive attitudes was inspirational. Port Elizabeth/ Mandela Bay taught me to expect the unexpected, because they caught us off guard when their dancers ripped it up in the Eastern Cape 2on2 battles with b-girls taking out the guys with power moves, freestyle, poppin' routines and mind-bending freezes.

My TV show, Decktales on Channel O, aired this year as well. The concept was presenting hip hop from a turntablist perspective. I was honoured to feature some of South Africa's greatest artists, proving to the world that hip hop has everlasting life in this neck of the woods. The show took me to New York to interview and jam with hip hop legendz such as Rob Swift, Roxanne Shante, new generation turntablist DJ Flawless, film maker Charlie Ahern, b-boy pioneer Ken Swift, inventor of the beat juggle technique, DJ Steve D, and old school turntable master Rocking Rob. We also visited the world famous Scratch DJ Academy and the Dub Spot.

People's passion for this culture is displayed through the work they do at these places. We

came face to face with hip hop technology and thought in an atmosphere that needs to be cultivated within our borders. I am not trying to say that the States has it all. I am pointing out that they got a head start and laid the foundations for us to learn. With a combination of our African expression and a deep knowledge of our counterparts' work done, including the contributions of our pioneers this will put us worlds apart from the rest of the world.

Last but not least, give Redbull a standing ovation for hosting the world's premium b-boy battle, BC One in Soweto, South Africa. This was an event filled with action and drama, giving the international visitors a chance to share our experience and see our artists hold it down. Apart from a great b-boy competition, cinematography and film production, the international way is where my observations were directed.

While hip hop is dying a sad death in some parts of the world, I think they should come to Africa to witness a life-filled and kicking scene.

Greetings and best wishes for 2008  
DJ Ready D  
[www.myspacemusic/djreadyd1](http://www.myspacemusic/djreadyd1)



# BC One In Soweto!

It's two days before the massive event. We're at the dormant Orlando Ekhyia Power Station in Soweto where international media are firing questions at the b-boys, whose anxiety is becoming apparent. The only thing on the athletes' minds at this point was: How to kill it on Saturday.

20/10/2007

**A**s reported in the August/September issue, the Redbull BC One national qualifiers ended on an awkward note as Benny advanced to the finals, sending crowd favourite, Jed, back to the drawing board. This loss meant that Jed would not participate at this year's BC One - a situation that was turned around when two of the international b-boys, Baek (Korea) and Just Do It (Netherlands) pulled out due to injuries, freeing up two places on the line up...

Cico (Italy) was called upon to fill one of the gaps, but then came the local dilemma... Because Shorty came second at the national qualifiers, he was naturally considered, but Jed was considered for having more international experience. Both Jed and Shorty were called into the boardroom. Shorty eventually stepped

down, leaving Jed to represent SA along with Benny. 'I prepared myself. I'm gonna get far if the judges are on point and don't pull me dirty', said Jed.

Arguably the biggest threat in this year's competition was Lilou, the 2005 champion who was knocked out in the first round in 2006 after falling. 'I just want to show everyone good vibes. I've changed my attitude to be more aggressive,' the 23 year-old Algerian told us. He admitted to being threatened by Hong 10 who beat him in 2006. 'He wants revenge because I beat him in 2005. [laughs] He beat me last year but I'm here now so we'll see how far it goes'.

Full Force Crew member Ronnie, the ultimate winner of this year's event, is the only b-boy to have competed in every single BC One. 'I'm not focused on the other b-boys. My own ability is what I focus on,' he emphasised.

22/10/2007


The day has finally arrived. The Power Station resembles a dark, post-apocalyptic underground city. With DJ Ready D and DJ Renegade on the decks, graffiti by Faith, Mak1one and Gini Grindith, this was a remarkable melting pot of the hip hop elements.

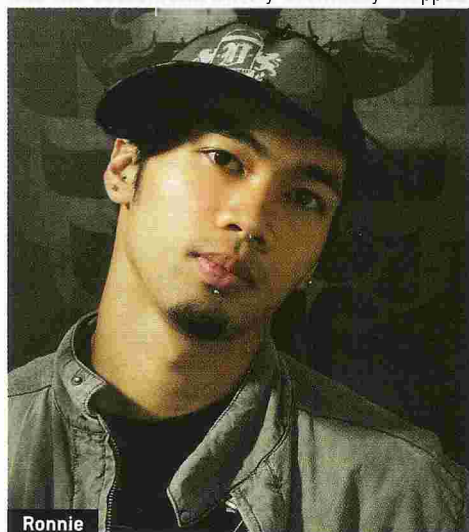
The lights are cut... Suddenly, out of a cloud of smoke, Red Zebra appears and does a traditional Zulu chant complete with drum act to bless the stage - a great gimmick for the tourists.

The host, Rakaa Iriscience, stepped out of the shadows and it was time for business. The participating b-boys made their way to the stage: Benny (SA), Hong 10 (South Korea), Roxrite (USA), Lilou (France), Jed (SA), Ronnie (USA), Boo2zz (Russia), Sebastien (France), Spee-D (USA), Taisuke (Japan), Twixx (USA), Cico (Italy), Dark Marc (Norway), Ben-J (Senegal), Drunk (Hong Kong), Daniel Q.D.M (Brasil).

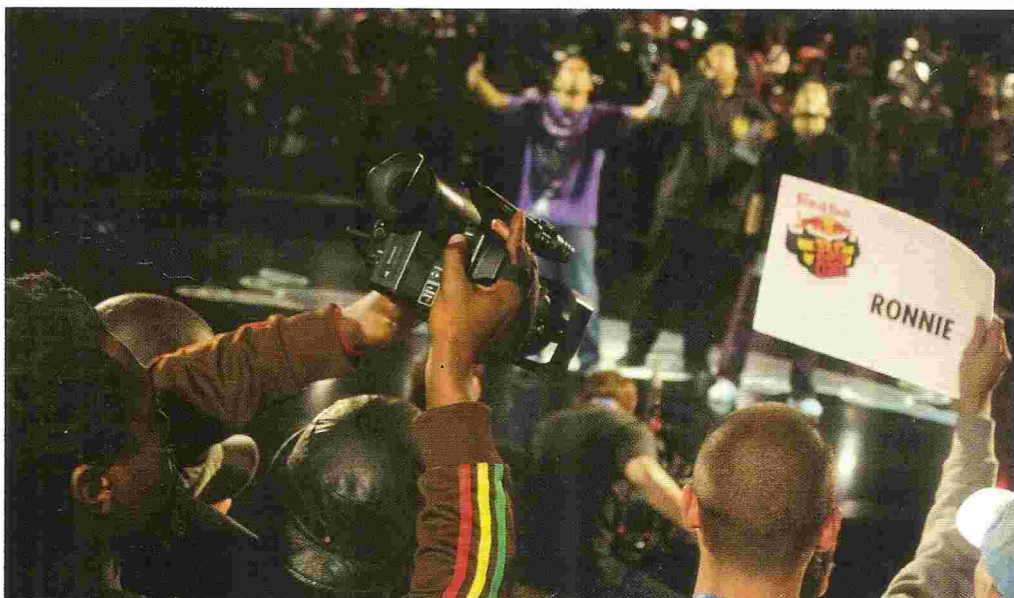
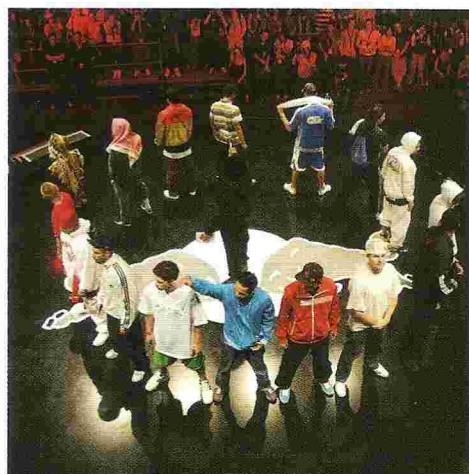
One by one, we witnessed b-boy magic. Jed was knocked out in the first round by Cico and all eyes were on Benny, especially after he beat Twixx, who was almost double his size. Benny seemed more determined than ever, but didn't quite match up to Lilou in the next round. With his asthma pump against his face between battles, Lilou was ready for any opponent, until Roxrite nudged him out in the semi-finals.

The US contingency came through strong on the night, as Ronnie dropped opponents like dominos, starting with Drunk, Taisuke and the 2006 world champion Hong 10. The showdown between Ronnie and Roxrite was lukewarm, lacking in energy and crowd pleasing power moves, but Ronnie showed determination, strength and skill that ultimately earned him the title of BC One champ.

Adding to the flavour of the event was beat-boxer Cyber and French pop-locker Salah. Overall it was an emotionally overwhelming and historical evening that we South African's can be proud to have witnessed on our turf! 



Ronnie





It would have been near impossible to miss this ferocious, anger-filled rapper's presentation as he went on to storm the world's music charts. It's now over ten years since those heady early days, and it's not only albums that make up the numbers that have been notched under his belt. Any rapper worth his rhymes should have had some time in prison. Add to that, changing musical tastes and perhaps a 'sell-by' date sticker, and at an event at the Vaal of all places, one comes across the name of a certain Mr. Murray who has billing to go on stage with none other than our very own Afro-pop prince, Ntando. And of course the performance gets cancelled! Murray doesn't get paid! And that's where Mr. Murray's great SA adventure begins.


Moerane Event Productions' Nico Moerane, who had organised for the rap legend to perform in the Vaal explains: 'We, together with other role players were to have staged the Spring Heritage Festival at the Vaal Technorama as

part of the Vaal River Carnival. The eMfuleni Municipality were to have been principal sponsors. They did not come to the party when it mattered and as agreed. We were not able to pay Keith Murray who understandably would not perform without securing his fee after all the trouble of coming out here'. To cut to the chase, streetwise Keith Murray never saw a red cent...

Bongani Fassie, resident producer and member of Ghetto Ruff super-group Jozi takes up the story, 'I heard through the grapevine how it went with Keith Murray and I sniffed an opportunity which I quickly presented to my label boss Lance Stehr. True to form, Lance had already mobilised to save that particular situation and there were tentative talks on a production deal between Keith Murray and Ghetto Ruff. What Lance did was to get Keith to extend his stay and afford local talent such as myself an opportunity to work with a star of international repute', explains Bongz.

Up to a point, it has been heart-warming. This selflessness from a person of such standing - to give a chance to little known producers to execute work on a project of his... Only for the persistent rumors and of course HYPE Magazine's sources, even though no one will say, it does appear Lance Stehr had to break himself and pay Keith Murray a packet of money for his willingness and cooperation. It is alleged that Mr. Murray's fee for coming out to Mzansi was a sweet \$15 000 US dollars. After the gig at the Vaal floundered, Mr. Ronnie Goodman, who was managing Keith Murray before the onset of the Ghetto Ruff deal, was shopping about for people who could stump up the money lost through not having gotten paid in the Vaal. Before Ghetto Ruff, HYPE itself was approached for means to organising a paying gig.

Bongani proceeds to explain, 'I am in no position to say what the politics of the agreement were. I can say I am in a position of privilege which I won't take for granted. But it is through hard work that I got afforded this opportunity. I have a whole lot more other projects that I am working on. I have nine tracks I did with Keith and word is it is to be in an upcoming solo project of his. The other person I saw tinker about on the project is Themba Chaka Chaka, though I do not know the extent of his involvement. What was not so hot when working on the project was getting rushed while we were in the studio and getting robbed of valuables. Although this did freak Keith out, it was not anything he does not know and he said at the time it reminded him of how DJ Jam Master Jay was taken out.'

And so it went with Keith Murray's African safari, word being he is to come back for more in December... 

It is universally agreed that the early to mid '90s were hip hop's golden era. It is at this time that the sub-culture's music recording elements got mainstream penetration and were able to take the art form to a wider and international audience. It is at this time that one Keith Murray came into the international world's eye.



# KEITH MURRAY

## Standing on Dangerous Ground: The Truth About His Stay In SA



# ABANTU

With a soft-spoken and reserved demeanor, Mzwabantu 'Abantu' Plaatjies, a practicing African Hebrew Israelite from PE, was destined to be a mouthpiece for his people and the realities they faced in the aftermath of apartheid...

**B**ecause of his exposure to US hip hop, Abantu, started out as an English MC in 1997, but switched his steez when he started thinking about people in the township... 'I have a deep interest in the political, social and domestic issues affecting black people. I write about street life.' This subject matter is what would see Abantu reaching the people in the townships, in Xhosa and English as he partook in initiatives such as Celebration Of Ten Years Of Democracy in 2003, the Moral Regeneration Concert in 2004, Remember The Day - June 16 Concerts in 2002, 2003, 2004 and 2005 as well as Imvusetelo Yotwimi LwesiXhosa in 2006.

After forming the crew Overt Poets with his peers, they hosted weekly rap music sessions that took place in his mother's front yard in Motherwell, Port Elizabeth. In 2002, the name of the crew changed to Ghetto Youth Uprising when the weekly sessions started gaining a lot of interest and recognition. The main aim was to bring about alternate lifestyles to the youth and help them make the right choices. 'It helped to bring artists like Dangatye about. I also came from there, so did Kululikani and a whole lot of other artists. It has achieved its basic goal. A lot of us didn't have direction before. We became performers in the arts and not performers in things like drugs.'

In 2005, Abantu released his debut album, *Bantustan Rap*, dedicated to the people who were segregated during apartheid. 'It was about the views of the people in those areas, specifically the hip hop views. It was about the way of life. I tell stories about real issues. For me, that album was a restoration of dignity.' Although he sold under 500 copies of the album, Abantu believes in the potential of the ringtone market to really get out there. 'The world is connected through cell-phones - it's an open door and a great strategy. I


intend to meet financial goals and I hope to get a good ringtone contract.' However, without this contract, Abantu knows he'll have to push using his traditional methods of distribution - on the streets, through community radio stations and promoters. 'Distribution is low - it's very aesthetic. You don't always have reach, but we try and get out there. There's a large number of headz in PE, especially with the introduction of vernac, so I would say that there is a buying market.'

**'I'm not the dopest  
or coolest MC.  
I want to be a  
simple person  
communicating  
through art... Abantu  
- Just about the people'**

A well read Abantu credits philosopher, Ben Ammi, for the life changing decision that he[Abantu] made four years ago. 'I was discov-

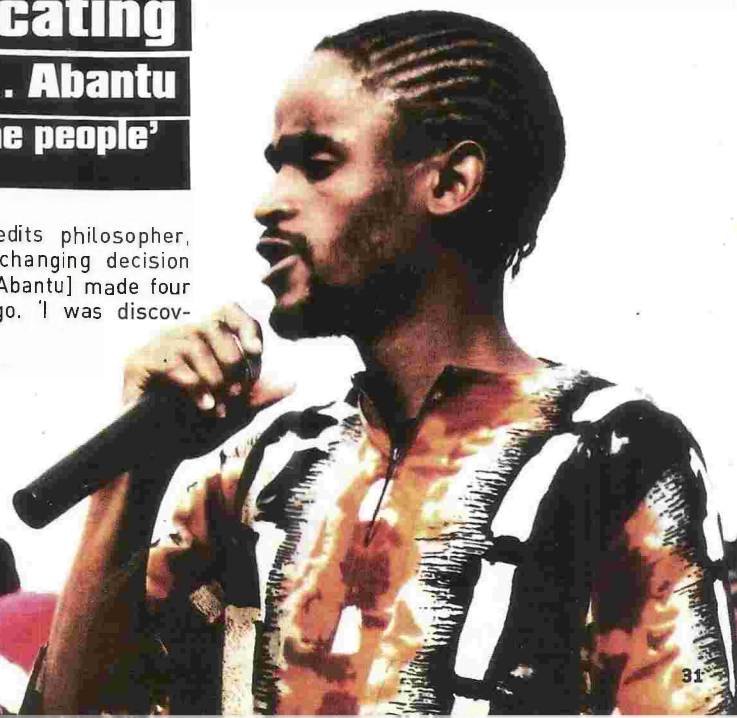
ered by a philosophy of African Hebrew Israelites. Under the leadership of philosopher, Ben Ammi. He influenced my choice of Veganism as a lifestyle that could prevent me from the plagues killing mankind, which are mostly food-related. The food that people eat is what determines the condition of their blood. Your blood impacts on the brain and thought patterns, so it ultimately affects your state of mind. This philosophy gave me life,' says Abantu.

His newfound culture, spirituality and lifestyle impacted on his demeanor, attitude to life and his music. Currently working on his new album, *Everyday People*, he's called on beat-maker Duai, who worked on ProVerb's *Manuscript*, as well as Beatology, Thongo, Eden, Vincent Fraser and I.Q to help him with production. 'I'm not the dopest or coolest MC. I want to be a simple person communicating through art... Abantu - Just about the people.'

[www.myspace.com/abantu4mypeople](http://www.myspace.com/abantu4mypeople) 

#### THE FACTS

- He studied Fine Arts at PE Technicon in 2003 and 2004
- He sells paintings for extra cash
- He featured on the *Intsimi* mixtape by GYU
- He had two songs on the *Heal The Hood Vol.5* project







# Swizz Beatz

The latest in a growing list of big name producer-turned rappers, Kasseem Dean, aka Swizz Beatz insists it's mere coincidence that *One Man Band Man*, his debut solo album has only just surfaced now - almost ten years after he established himself as a formidable producer.



**T**he loud and bashy records I know him for make me expect an equally aggressive and larger man than the one I meet to interview in a West London hotel where he asks me in his surprisingly quiet manner whether the crowd he is meant to perform for later at a BBC 1Xtra party will know who he is. Accompanied by his wife and label signee, R&B singer, Mashonda, Swizz is in town to promote his album *One Man Band Man*.

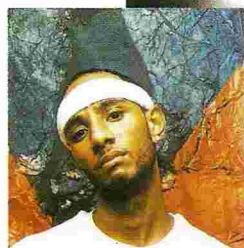
It's a good question. After all, he is the beat maker behind 96 million records sold by the likes of DMX, Eve, The Lox, Jay-Z and Beyonce. These days that kind of repertoire comes with a fair amount of public profile. Just look at Kanye, Pharrell and Timbaland.

'It's nothing to do with all these other producers [releasing albums],' Swizz says seriously. 'I just think that now is a great time for me period and everything is about timing. I just came off a great '06 with the Beyonce album and all the other stuff I did. In '07 I just wanted to change the lane a little bit without getting publicists to talk for me. So I did my album because I knew people weren't expecting it.'

It's a 13-track album with Swizz behind the boards and rapping with just one appearance from Drag-On and a monster remix of 'It's Me Bitches' featuring Lil Wayne, R. Kelly and Jadakiss. When he took to the stage later on that evening, running through minute-long abbreviations of as many hits as he could cram into a quarter of an hour (including current bangers 'It's Me Bitches' and 'Money In The Bank'), it didn't matter that in his red sweat suit, sweat band and oversized shades he looked exactly like Ali G. The crowd was clearly sold on the songs.

A follow-up album is not top of mind for the 29-year-old, South Bronx producer. He dismisses the idea for the moment saying, 'They want me to do another one already, but I would need to take a break and come back afresh for it to sound totally different to this.' Instead he has his hands on new music from 50 Cent, Busta Rhymes, Alicia Keys, Mariah Carey and Chris Brown to name a few.

Closer to home there are new albums from Eve and Cassidy forthcoming on his Full Surface imprint. Eve's he says he produced half of and shares branding rights to it with Dr. Dre's Aftermath. Cassidy though is his sole responsibility. 'His new album is just crazy! It's coming out in October and it's self-titled because he's been through so much stuff.' Stuff such as the manslaughter and assault charges he did eight months of jail time for in 2006, and the critical car accident he suffered less than a year prior. Cassidy's misfortune mildly mirrors another ill-fated career. Dfe belonging to DMX who, once Def Jam's biggest selling artist, has



**people are too busy feeding into gimmicks nowadays and they're so easy to replicate that the attention span of the audience just gets shorter**


all but disappeared in a dark cloud of substance abuse, jail time and dodgy reality TV shows. 'DMX is just chilling with his family right now,' says Swizz, 'but I know he is just itching to do another album so we'll see how that goes. If he wants to come with a big plan we can take over again. And of course I would want that. We had fun and made big records together.'

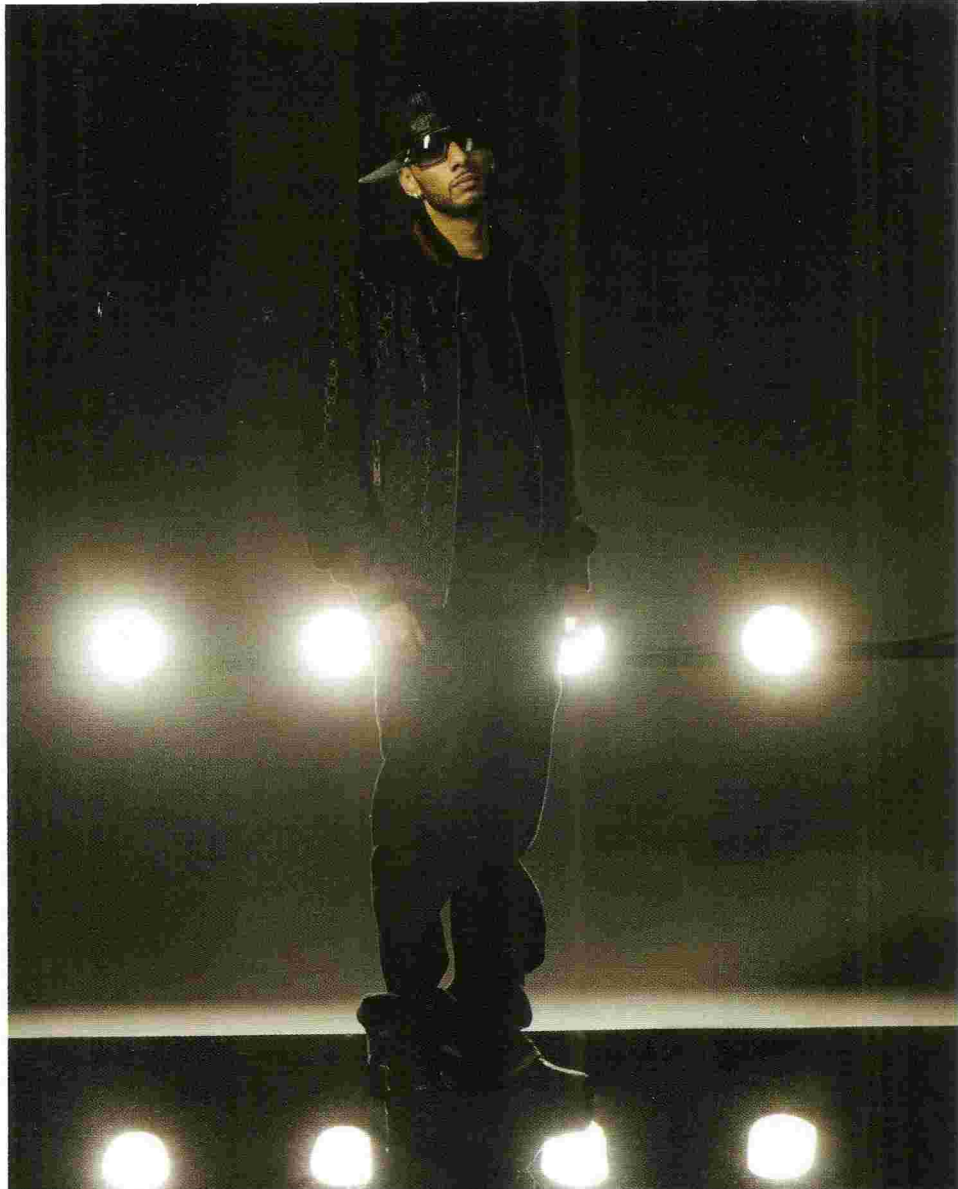
Although top 40 is a familiar space to Swizz Beatz, he admits to his own misgivings about its content saying, 'Music on the charts right now is good and bad. The good part is that it's new music but the bad part is the life span of it. It doesn't last because people are too busy feeding into gimmicks nowadays and they're so easy to replicate that the attention span of the audience just gets shorter. Music is supposed to be around for a long time. I can play 'Stop

Drop' right now and it will sound like it just dropped.

'My signature sound is the anthem. The shit for the clubs,' is how he describes his body of work. And rightly so. A Swizz beat usually comes with horns blaring, marching drums, whistles blowing, bass rumbling and call and response chants. It's a style that perfectly suits someone like Beyonce whose songs 'Ring The Alarm', 'Get Em Bodied', 'Upgrade U', and 'Check On It' are all produced by Swizz Beatz, and are anything but subtle.

Which makes Sade – the black music antithesis of all things chart, and his choice for whom he would most like to work with – such an unlikely candidate. 'See, I listen to all kinds of music,' he offers with sudden enthusiasm at the chance to reveal this side of his tastes. 'I'm not your regular rapper guy. I listen to Sade, Fela Kuti, Femi Kuti...I'm pretty eclectic with the music. I would make Sade's album the female equivalent of John Legend's album and it would be completely out of here!' he declares triumphantly, and then leaves to prepare his show later.

*One Man Band Man* is out now on Full Surface Records. 





Ewok's disregard for the so-called 'trappings of success' is made apparent when he proposes to listeners of his debut album, *Higher Flyer For Hire*, that 'If you looking for the ice you'll need to look twice 'cause the ice isn't why I'm shining'.

In fact it's his active involvement with projects such as the popular LifeCheck that makes Ewok such a refreshing addition to the hip hop world. Iain Gregory Robinson aka Creamy Ewok Baggends is a 26-year old Durban bred hip hop artist who has fine tuned his art to such a degree that the hits keep coming. With a list of achievements almost as long as ODB's rap sheet, he has established himself as a prodigious MC with his most notable achievements including SA Freestyle Battle Champion 2004 (Hip Hop Indaba Cape Town), Poetry Africa 2006 Slam Champion, 5th place in the World Stampionship Poetry International Festival 2005 (Rotterdam) and SoloPro Freestyle Battle Champion in 2006 (J-Sec). After spending five years crafting his stage persona with the help of director and collaborator Libby Allen, it's obvious that Ewok has the performance

# Creamy EWOK Baggends

side down, also winning three awards at the Musho! Theatre Festival in Durban 2006 and 2007, including the inaugural Suliman 'Pick of the Festival' Trophy in 2007.

It was in a Kenyan theatre that an American jazz musician working as a Peace Corps volunteer met an actress/dancer. Ewok would make his appearance soon thereafter... It was at the insistence of his parents not to have a television in the house that he decided to find entertainment elsewhere, referring fondly to the early days when his parents and grandmother discovered he had an artistic streak. 'The one year my sister and I got these cool briefcases from my gran with ten crayons, ten Koki's and a bunch of paper. Looking back now I can see how it influenced what I do', he says. As a 'lightie', Ewok would venture into the gritty urban streets of New York and later Durban on his skateboard, where he was intrigued to find the unique marriage of art and street culture in graffiti. This would serve as his first glimpse into the diverse world of hip hop culture. He clearly remembers the day he was fascinated to find street drummers beating life back into a discarded paint container, flanked by busking breakers. The same guys then cruised into the restaurant and poured out all the cash on a nearby table. This was such a standout memory for the seven year old Iain that he finds it hard to remember the rest of the family trip to the US.

I tracked down long time friend and photographer Lloyd Edy at his warehouse studio in Woodstock, where he played me grainy cellphone footage taken at Poetry Africa. Ewok enchants the audience to such an extent that the sound often distorts as the crowd jump up with shrieks of resounding approval.

As I cracked open *Higher Flyer For Hire* a congregation of fingers greeted my eyes only for me to realise that Ewok now owed me a cracker on the arm. (Referring to an '80s schoolyard prank - sorta like 'I made you look' - but there's a brutal twist. If someone shows the sign that Ewok has printed on his disc, that person can rightfully punch you on the arm. Kinda like 'shotgun'.) A listen to the disc reiterates the fact that his rhythmical style coupled with the sustenance his insightful content provides, definitely packs a solid punch. However, Ewok admits to being disappointed with the 'flat sound' of his CD, and dreams of the day he can afford to retreat into studio to lay down fuller instrumental layers.

If you slot the album into a computer you'll find a wealth of bonus material. Here you can listen to the shadows appear in the form of fourteen previously unre-



leased tracks from *Illuminating Shadows*. Catchy guitar, keyboards and cello layers meander effortlessly through the punchy, crisp beats, dark bass tones and the meticulous scratching that summon Ewok and King Babar's lyrical onslaught. 'Demon Lord', a twisted take on the continuous battle between good and evil, is off the Richter scale and best represents the duo's unique ability to translate tales that transcend time and space. As if to channel a prophecy with the aid of a warped soundscape, Ewok's flow is reminiscent of dark, jagged peaks ravaged by lightning and cloaked in pre-historic energy as King Babar hauntingly chants: 'light warrior beware of darkness, darkness made me stronger'.

In addition to all this, Ewok has recently landed a publishing deal for his first collection of written work. His book, 'Word: Customized Hype', was due for release by Echoing Green Press on the 23<sup>rd</sup> of November 2007. With such a body of work already firmly entrenched within underground hip hop circles, the mind baffles as to how Ewok is still unsigned...

Ewok's debut solo album, *Higher Flyer For Hire* is available in Cape Town (Shelflife), Jo'burg (The Ritual), and Durban (E2, Funkbox and Crak). **H**



# Tha Hymphatic Thabs Comes Of Age

*On the surface, there is nothing about Hymphatic Thabs that suggests he's a star in the murky South African music landscape. No diamond studs in his earlobes, no expensive looking designer watch and fancy diamond-encrusted necklace dangling on his wrist and neck. Thankfully though, the true measure of genuine talent has nothing to do with the aforementioned superficial yardsticks, for Thabs is a star of the brightest quality.*

**H**is poems have been published in several poetry anthologies. He's had a stint as a TV presenter on a youth magazine programme, and he has edited several documentaries including *Blues For Tiro*, *Counting Headz* and most recently, *Biko's Children*, to mention a few. However, such an array of talent and impressive repertoire comes with great expectations. In Thabs' case, this has been in the form of being eternally dogged by indictments that he should have long 'blown up' by now.

'People always say you have released albums, we've seen your videos and felt them, we've seen your performances... So where is the money? But you see there is no direct translation from good music to what I can term economic upliftment. An album that has no good message, focusing on trivial things and encouraging people to aspire for material stuff that they cannot afford can be commercially successful. If it is marketed on TV, given airplay on radio, selected for awards and so forth, it sells, thereby qualifying the artist behind it to be termed as having blown up,' explains Thabs.

Accusations of failure to 'blow up' aside, Tha Hymphatic Thabs just keeps engraving his name in the annals of South African hip hop folklore. On the day we hooked up with him, he was busy with the final touches for the imminent launch of his new album, *Age of Horus*. 250 copies have already been sold; another 500 had just been printed along with flyers, posters and stickers that formed part of the album's marketing campaign.

'The album's title is inspired by an Egyptian god of the hawk. When we were recording, I was reading a lot of Egyptian mythologies, looking at the principles of life back then, and seeing if it affects the way we are running our lives today', Thabs gave some insight into the motivation behind the title.

The album took three years to record, and comes four years after its predecessor, *Perfect Times*, and seven years after he unleashed himself to the unsuspecting masses with *Error Era*. 'For me, rap music first and foremost is just a way of expressing my interaction with everyday life, and in a larger scale, trying to see what I can learn through all that, and what I can contribute back to society', he expanded.

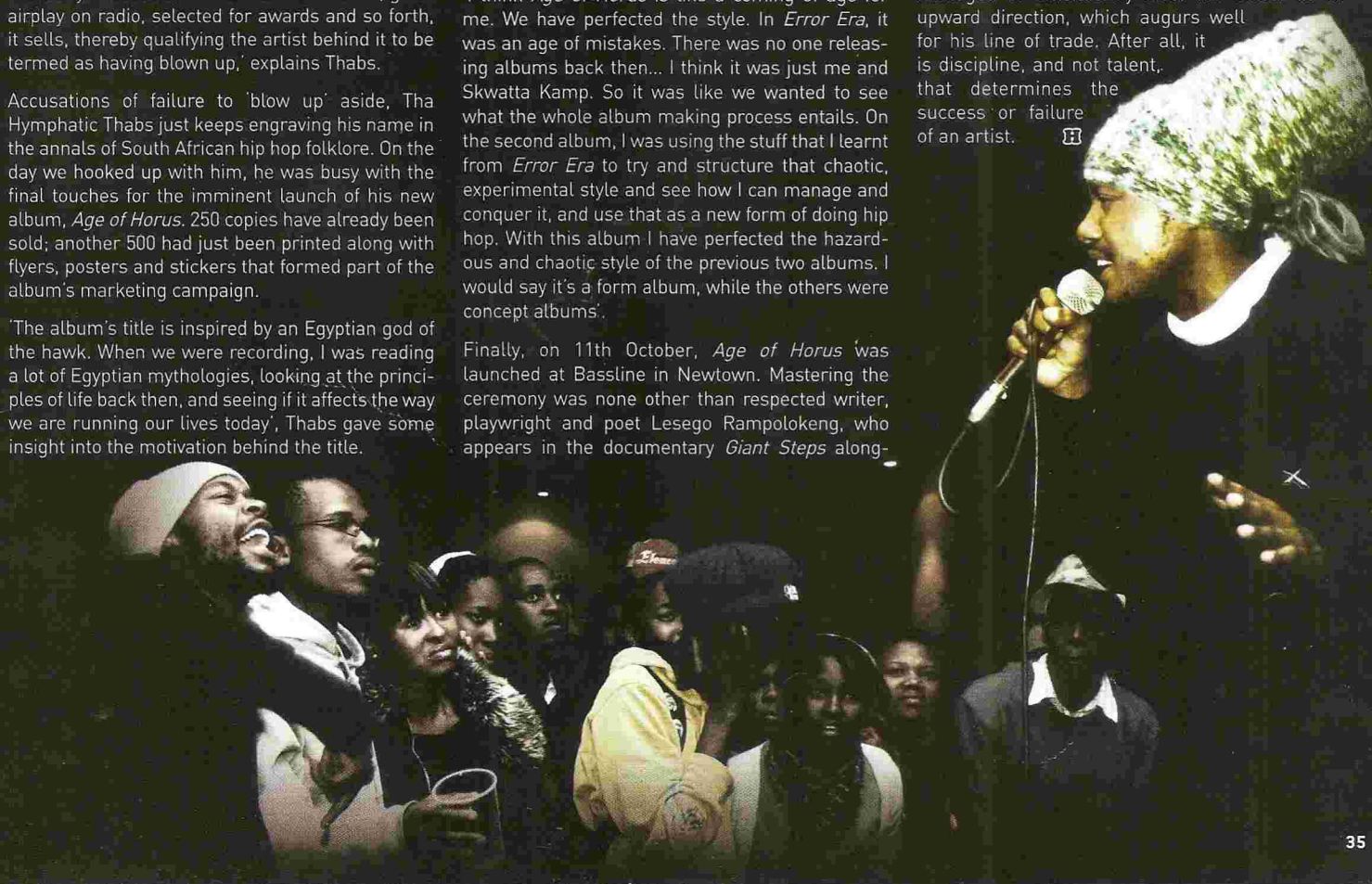
This time around, his beats were single-handedly produced by Khanife, meaning there was no chance of run-of-the-mill commercial beats. With Thabs' distinct rhyme style, juxtaposing words that you'd never think belong in the same sentence, with symmetry and a messages that makes perfect sense, it's easy to hear why talents of the Lesego Rampolokeng caliber hold Thabs in high regard.

'I think *Age of Horus* is like a coming of age for me. We have perfected the style. In *Error Era*, it was an age of mistakes. There was no one releasing albums back then... I think it was just me and Skwatta Kamp. So it was like we wanted to see what the whole album making process entails. On the second album, I was using the stuff that I learnt from *Error Era* to try and structure that chaotic, experimental style and see how I can manage and conquer it, and use that as a new form of doing hip hop. With this album I have perfected the hazardous and chaotic style of the previous two albums. I would say it's a form album, while the others were concept albums'.

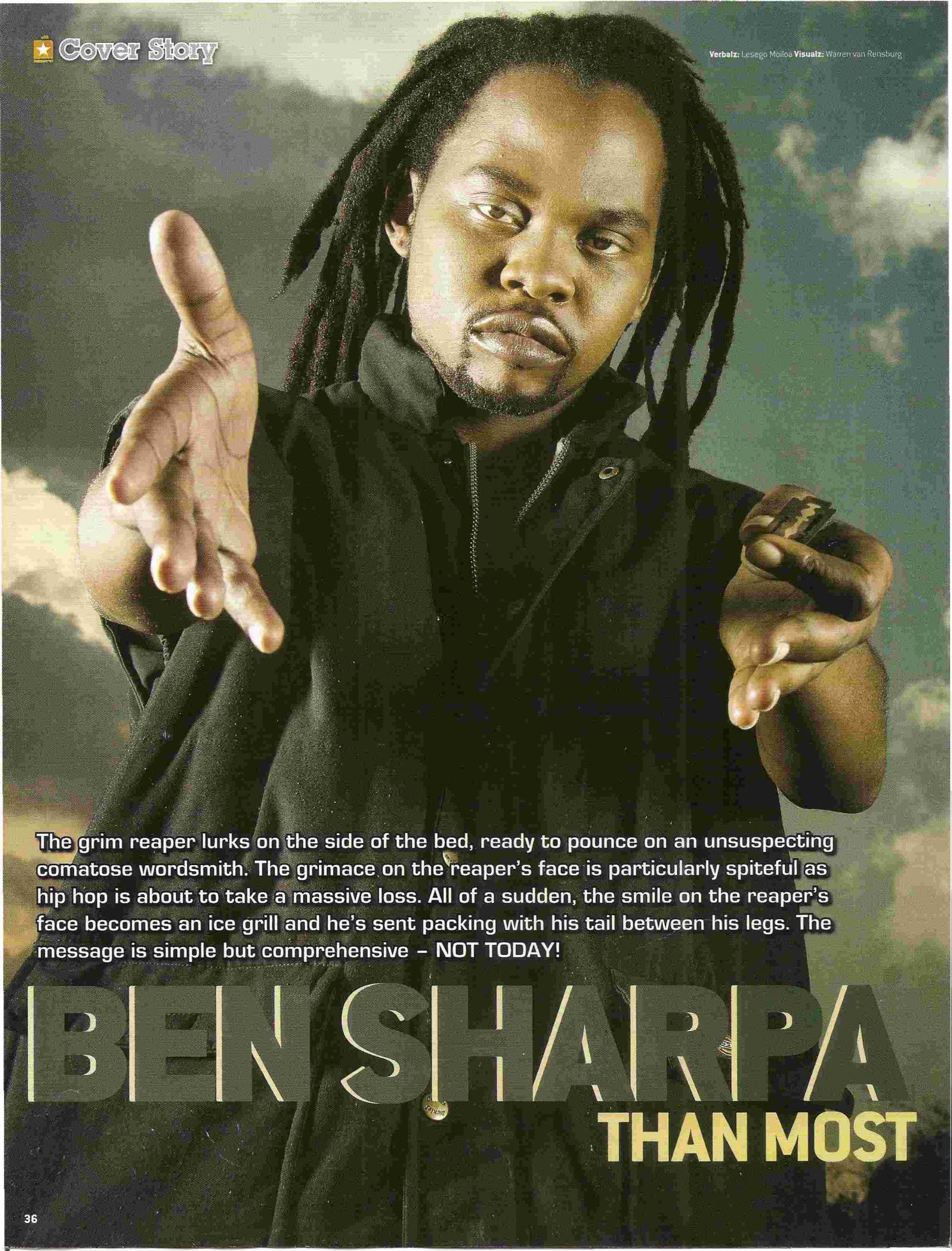
Finally, on 11th October, *Age of Horus* was launched at Bassline in Newtown. Mastering the ceremony was none other than respected writer, playwright and poet Lesego Rampolokeng, who appears in the documentary *Giant Steps* along-

side poet Lefifi Tladi. He's performed around the world with musicians like Soulemane Toure, Julian Bahula, Gunther Sommer and Louis Mhlanga. Special guest performers included Gini Gridith and Witchcraft, while DJ Raiko and Kenzhero were on the one and two's. The J-Sec hip hop massive was out in full force, and for good measure... All performers were on point, the only let down being that Thabs performed none of his earlier classics, with his set confined to tracks from *Age of Horus*.

As any artist will attest, putting together an album is no mean feat. The fact that Thabs has managed to record his third one, courtesy of his shallow pockets, is testament to not only his talent, but his drive as well. There is no arguing that he is one of the best around. He is well read, and therefore, well spoken, if I may quote his producer. Amid the vagrant accusations leveled against him, he has managed to consistently steer his career in an upward direction, which augurs well for his line of trade. After all, it is discipline, and not talent, that determines the success or failure of an artist. **H**







The grim reaper lurks on the side of the bed, ready to pounce on an unsuspecting comatose wordsmith. The grimace on the reaper's face is particularly spiteful as hip hop is about to take a massive loss. All of a sudden, the smile on the reaper's face becomes an ice grill and he's sent packing with his tail between his legs. The message is simple but comprehensive – NOT TODAY!

# BEN SHARPA

## THAN MOST



A few weeks after waking up from a week-long diabetic coma, Ben Sharpa is in Norwood at Krook'd's crib looking like we didn't almost lose him. Oh Kaptin My Kaptain's ship is still afloat and he's looking as focused as ever. While everyone is wondering how he managed to cheat death, Kaptin is cracking jokes with Krook, but makes it clear that his loved ones held him down during the tough times. 'The thoughts and prayers of those that care about me is what pulled me through', he says.

The speculation amongst headz is that Sharpa wasn't watching his diet as well as a diabetic ought to have been. Confronting him about what may have resulted in him falling into a coma yielded very interesting answers. 'I think it was a number of things man. You know, lack of rest, traveling around, bad nutrition and so on', he explains. When reminded that he drinks liquor which isn't exactly healthy for someone with diabetes, he quickly interrupts. 'I used to drink but I don't anymore. I'm watching what I consume and am looking to stay healthy', he assures.

For all of you thinking this coma thing is ploy to hype up Kaptin, you're wrong. Besides, he's not that type of dude anyway. 'I think in a way it was a divine sign that I needed to step out and reflect on sh\*t. I was out for a week and the doctors thought I wasn't going to make it. They didn't even know what put me in a coma and it was strange because these were the people who were treating me', he says. The MC told friends of how he saw 'the other side'. When the question came up, Krook'd chuckled in the background, staring at Sharpa with a look that said 'spit it out'. Kaptin was never going to play himself like that though. 'I can't tell you that man, it's personal. Actually, it's hard to explain yo', he says coyly.

One would think that after a near death experience, a person would go home and fall back for a minute, but not Sharpa. He got up and continued with his life and still found time to break bread with headz. 'I didn't immediately go home. I stuck around Cape Town for a few weeks and even attended the *Planetary Assault* launch', says Kaptin.

Musically, Sharpa is still as gritty as he was and if anything, the experience has challenged him to keep pursuing what he believes in. When asked if he would change a few things in his music to have mass appeal, his eyes responded with an 'Are you crazy?' counter question. 'Look, the music is dope and people will just have to get on the train. I want to

expand and develop myself. One shouldn't compromise themselves just to please other people. Doesn't dope hip hop make you feel like there's much to be learned in the universe? Then there's that other stuff that makes your stomach turn and leaves you depressed. If we weren't doing this right now, who would be doing it? This is a part of the reason we do it', he says confidently.

Just as Sharpa is about to explain further, Krook'd chips in. 'Don't you think there's a campaign to make things dumber. I mean MC Hammer was cool, he was talented, you know he could dance. Some of these other dudes, what can they do?' asks Krook'd. Kaptin picks up where his comrade left off. 'People need sh\*t like the *B Sharpa* project to be reminded of what hip hop is about. Multi-national bodies are lowering the standards to be dumb. We need other options and I'm going to provide that. In fact, it's not just me kid, there's a whole army of us', he promises.

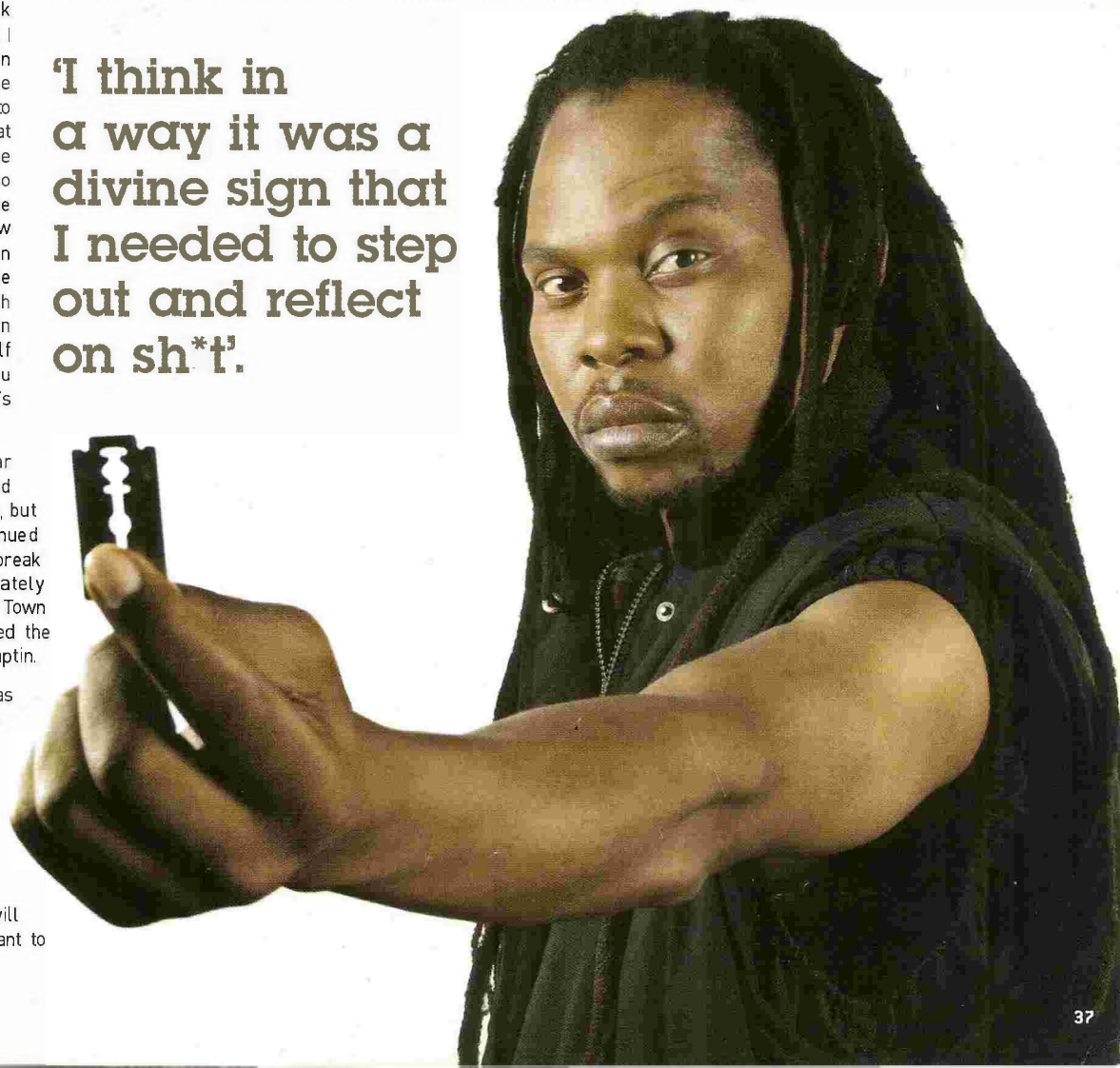
Isn't Sharpa's rap accent a bit of a problem though? Haters have most of the ammunition they require to get at Kaptin. He twangs when he raps plus he raps in English (ahem...). We've heard this argument time and again, 'you're not South African enough' if you spit dope English raps. 'Look, I don't pay much attention to the tabloids and I don't log onto

Africagateway.com because people say all types of sh\*t. I've been to the hood and people have shown love to my music. When I do joints at places like Slaghuis and Splashjam, people go bananas! It's funny though because we get invited to do big shows overseas but it's different over here', he explains.

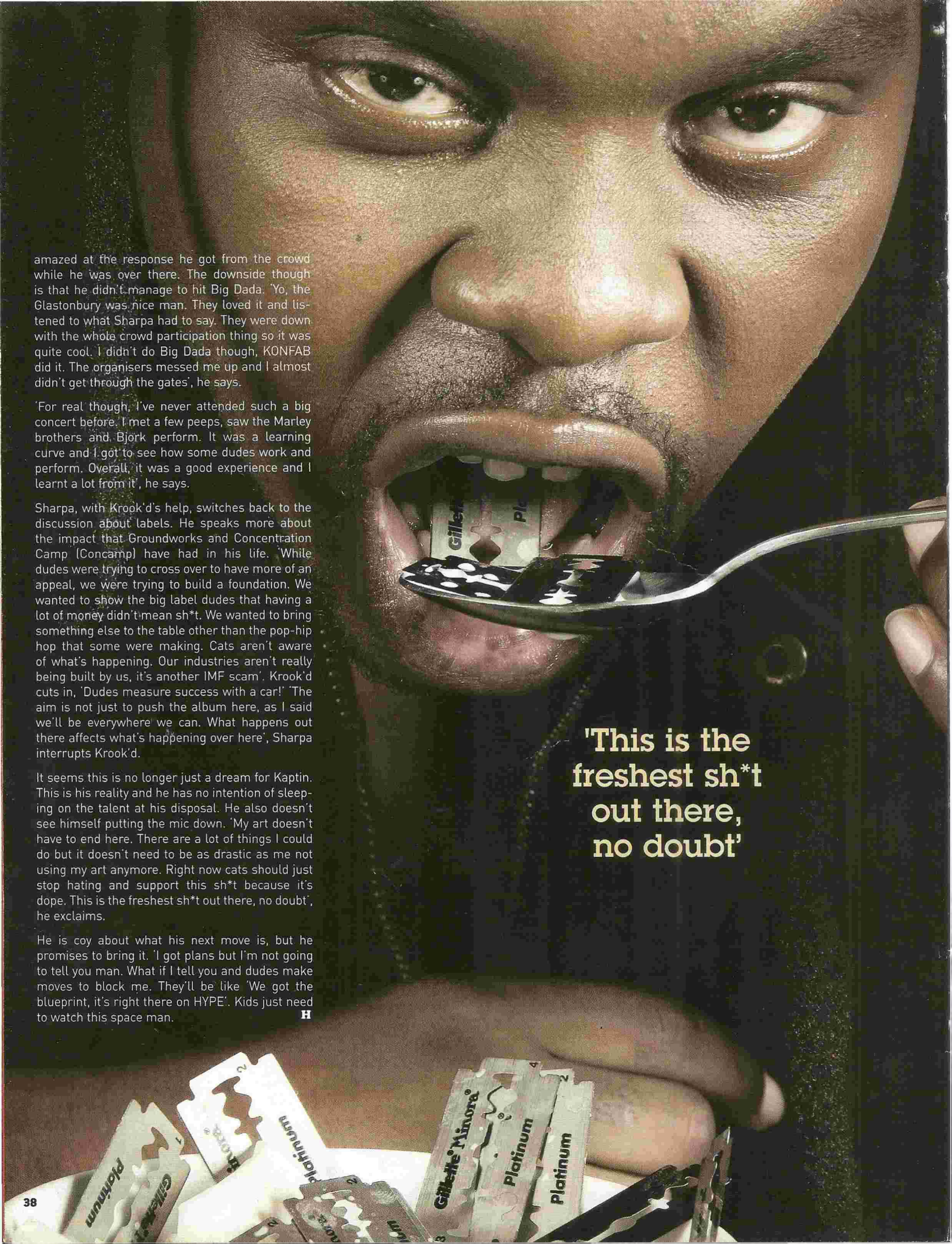
Sharpa isn't just looking to keep his music in J-Sec or Cape Town, he plans to have his joints bumping in as many places as he can. 'The world is a huge place and I need to hit as many spots as possible. I want my music to be as accessible as possible. You know mp3's on the net, stores and on the streets. Yeah, it's possible to sell 100 000 copies in Joburg alone, but why would I just want to sell in Joburg?' he asks.

A lot of crews have seen themselves getting contracts from majors, but Kaptin is still not worried about liking up with a major. He's still negotiating with Pioneer Unit (as reported in our June/July issue) and no deal has been struck yet. It's strange that Sharpa hasn't committed himself to Dplanet's label considering that D took him overseas to perform at the Big Dada concert and Glastonbury. 'I won't front, D opened a lot of doors for me. His mixing and mastering of joints is on point, but we're still negotiating'.

**'I think in a way it was a divine sign that I needed to step out and reflect on sh\*t'.**







amazed at the response he got from the crowd while he was over there. The downside though is that he didn't manage to hit Big Dada. 'Yo, the Glastonbury was nice man. They loved it and listened to what Sharpa had to say. They were down with the whole crowd participation thing so it was quite cool. I didn't do Big Dada though, KONFAB did it. The organisers messed me up and I almost didn't get through the gates', he says.

'For real though, I've never attended such a big concert before. I met a few peeps, saw the Marley brothers and Björk perform. It was a learning curve and I got to see how some dudes work and perform. Overall, it was a good experience and I learnt a lot from it', he says.

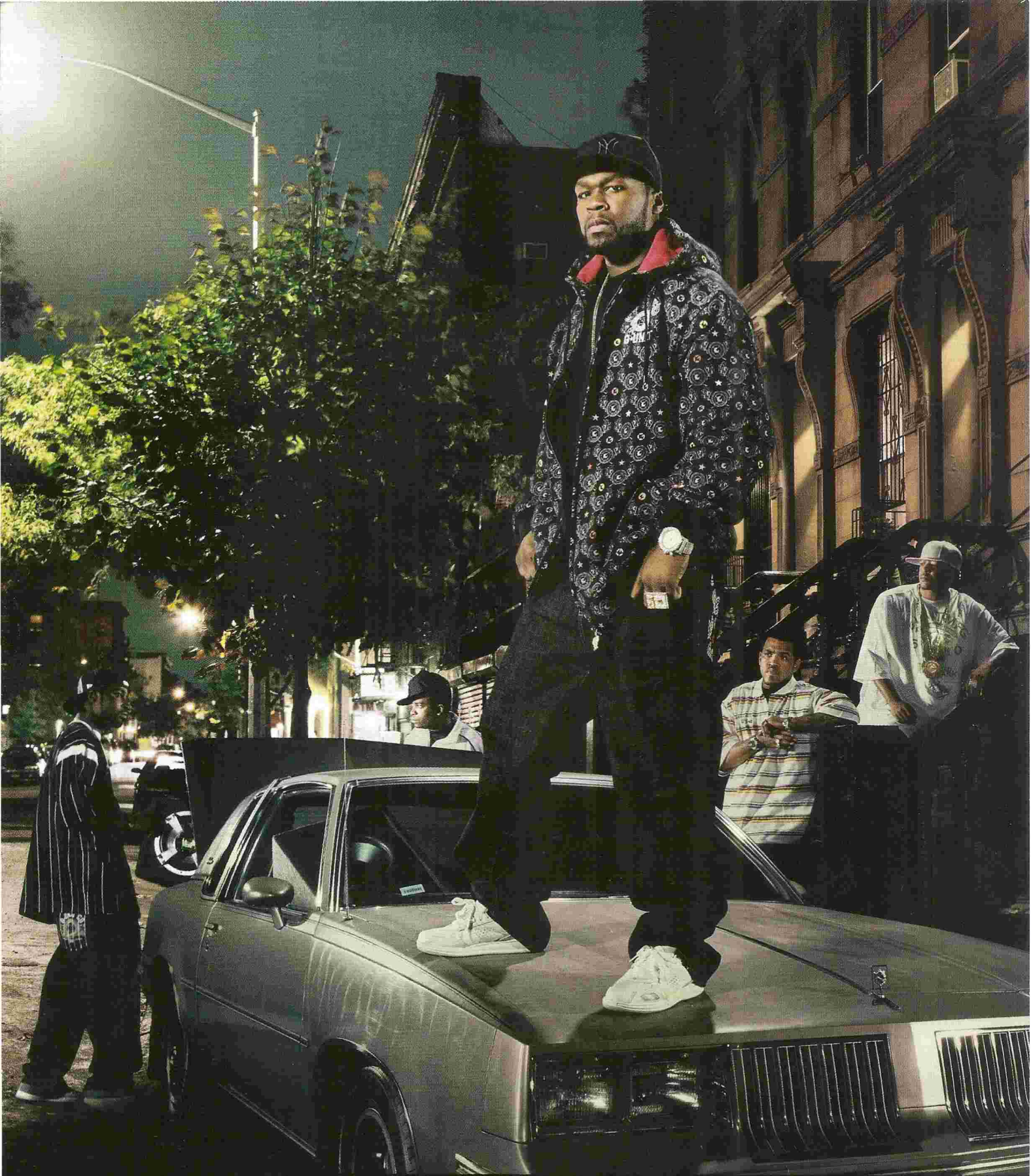
Sharpa, with Krook'd's help, switches back to the discussion about labels. He speaks more about the impact that Groundworks and Concentration Camp (Concamp) have had in his life. 'While dudes were trying to cross over to have more of an appeal, we were trying to build a foundation. We wanted to show the big label dudes that having a lot of money didn't mean sh\*t. We wanted to bring something else to the table other than the pop-hop hop that some were making. Cats aren't aware of what's happening. Our industries aren't really being built by us, it's another IMF scam'. Krook'd cuts in, 'Dudes measure success with a car! The aim is not just to push the album here, as I said we'll be everywhere we can. What happens out there affects what's happening over here', Sharpa interrupts Krook'd.

It seems this is no longer just a dream for Kaptin. This is his reality and he has no intention of sleeping on the talent at his disposal. He also doesn't see himself putting the mic down. 'My art doesn't have to end here. There are a lot of things I could do but it doesn't need to be as drastic as me not using my art anymore. Right now cats should just stop hating and support this sh\*t because it's dope. This is the freshest sh\*t out there, no doubt', he exclaims.

He is coy about what his next move is, but he promises to bring it. 'I got plans but I'm not going to tell you man. What if I tell you and dudes make moves to block me. They'll be like 'We got the blueprint, it's right there on HYPE'. Kids just need to watch this space man. **H**

**'This is the  
freshest sh\*t  
out there,  
no doubt'**





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Ben Harpa

**HYPE**  
— bigger than hip —

Visualiz: Warren van Rensburg



# PANDA

## BETTER THAN THE

Over the past 25 years, the word b-boy has become so popular that we even came across crews like Onyx spittin' 'I'm a b-boy standing in my b-boy stance.' The question is, what happened to the b-girl's props? From a small state called Delaware, two hours away from New York, Panda sure knows how to work it on the floor, as evident when she and her partner won the 2on2 battles in October. Did we mention that she was the only girl that competed at the event? Move aside b-boys...

### What made you move to SA?

I moved to SA after I graduated from Princeton University in New Jersey in 2006. I studied public policy and international affairs. I got very interested in development and education issues in Africa so I moved out here to get some experience. I work for a school called African Leadership Academy, which is a brand new school that is opening next year. It aims to develop future generations of African leaders. We're bringing outstanding students from all 54 African countries to the school. I'm the Assistant Director of Admissions. My job consumes 98% of my time. I break dance for the other 2%.

### When did you get into break-dancing?

I actually started out in other areas of dance. I did ballet and gymnastics - never really learning hip hop dancing. I started break-dancing because of a boy [laughs]. When I started at university I saw this crew called Sympoh and I really wanted to be a part of them, so I went to a couple of practices, but I was intimidated because all the guys were good and weren't super-friendly to the idea of newbies. I started dating one of the guys and at the end of the year they asked me to be in a tiny part of it. Through that, I spent a lot more time with the crew and became comfortable. I was a

fully fledged member of the crew in my second year at varsity, and president in my senior year.

### How did the name Panda come about?

One day I was chatting with Toyz R Us from Lionz Of Zion, who is my absolute favourite b-boy, and I was in a crap mood for some reason. He started sending me some panda pictures to cheer me up and ever since then I've always associated Panda with b-girling. Then the very first Bonnie 'n Clyde battle I ever entered was with my Japanese b-boy brother Taka - we nicknamed him Bamboo to match Panda and entered the jam as Team Endangerous. It was all very nerdy...but the name stuck. Sometimes peeps here call me b-girl Sympoh, and once in a while I've gone by BizzyB or Kixx, but not all that often.

The Zulu Nation was started in the South Bronx of New York. Growing up so close to the Big Apple, what does this organisation mean to you as a b-girl? Do you belong to it?

I'm not technically a member. I think it's doing great things right now, trying to resurrect hip hop. I think New York has one of the best hip hop cultures in the world, because so much of it was started in New York, but no, I'm not affiliated with Zulu Nation.

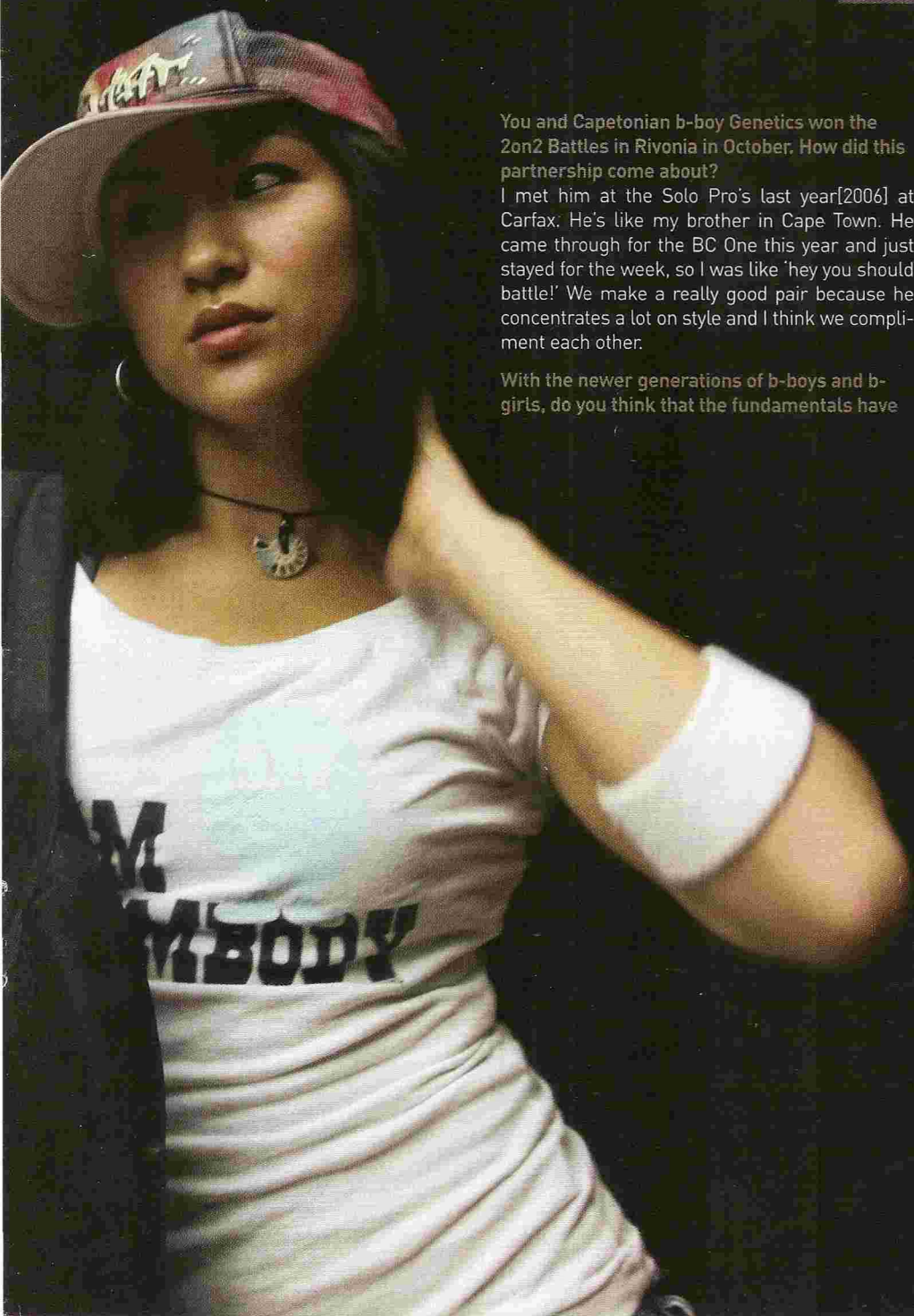
So considering where you're from, how do you view break-dancing in SA?

I think that here in South Africa, the girls haven't been encouraged as much as they could be. I miss having b-girls. I mean, it's motivational when you're always practicing with b-boys, but when you have girls there, it's even more motivating. As b-girls, we can't wait for someone else to tell us it's ok to get out there and jam - we have to just do it! It takes a lot of hard work, passion, and dedication - especially to overcome the perception that b-girls can't ever measure up to b-boys, but there are some tight b-girls around the world who rock just as much as the boys. And believe me, there's no better feeling than getting out there and burning a b-boy who said you couldn't.



'... there's no better feeling  
than getting out there and  
burning a b-boy who  
said you couldn't'

Boys!



You and Capetonian b-boy Genetics won the 2on2 Battles in Rivonia in October. How did this partnership come about?

I met him at the Solo Pro's last year[2006] at Carfax. He's like my brother in Cape Town. He came through for the BC One this year and just stayed for the week, so I was like 'hey you should battle!' We make a really good pair because he concentrates a lot on style and I think we compliment each other.

With the newer generations of b-boys and b-girls, do you think that the fundamentals have

been getting lost along the way, or have things evolved positively?

The way the art form began, it was a way for gangs to dissolve a dispute in a non-violent way. I think that part of it has fallen off – that kind of intensity is no longer there. It's become more of a cultural expression. In terms of the fundamentals, anytime you have a dance genre, styles will naturally evolve. I think it's exciting that new elements are being brought in. I do see that people aren't necessarily valuing all the elements of b-boying and b-girling as much as I would like to see it.

Being involved with judging in the past, a lot of people don't understand what judges look for and get upset in the process when decisions are made that go against the crowd's. Are there rules?

Judging in break-dancing is a huge issue because there's no set of standard rules. When I judge, I borrow some of my techniques from b-boy Dizzy, who's in the Super Naturalz Crew in Canada. He judged a battle that I threw when I was in Princeton. So I've read up on his judging style. It encompasses a lot of the different elements in a battle: style, footwork, creativity, power and battle technique. At the same time it's very subjective. The audience usually like power moves, but that may not necessarily be the essence of b-boying.

What kind of sounds are you into?

Generally I stay away from the commercial hip hop. It's catchy but doesn't necessarily speak to me a whole lot. I'm really into Immortal Technique and Sage Francis. I listen to a lot of break beats too. Kanye has built an entire album based on samples which I really love as well. I love cross-exchanging of music. I'm also into acoustic guitar, super soppy music and all sorts of stuff, but when I'm in my b-girl mood, I listen to break beats. If you go to my car right now you'll hear DJ Basic. I think the problem with listening to hip hop and breaks is that whenever I do, I wanna jam! And that can get kinda distracting at work, while driving and chillin' with friends. That said, I do have hip hop and breaks in my blood... Nothing lifts your spirits like a dope beat!

<http://www.myspace.com/bgirlpanda>

H





Brrraids

Brrritish

Brrrazilian

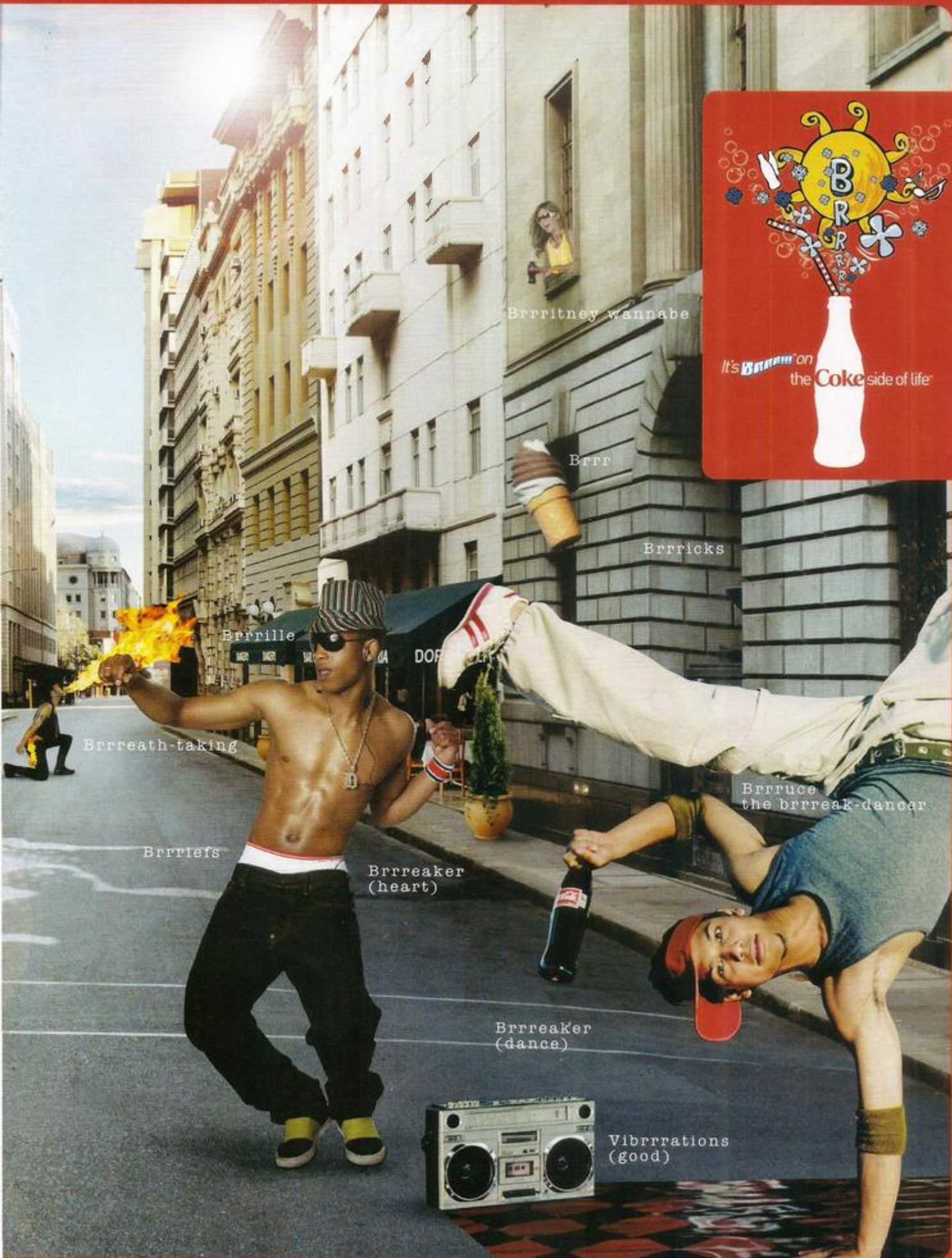
Brrrmudan

Cabrrriolet

Brrrenda and the  
Brrroom-Brrroom Babes

Brrrrrrrrrring on Summer!





Brrritney wannabe

Brrr

Brrricks

Brrrille

Brrreath-taking

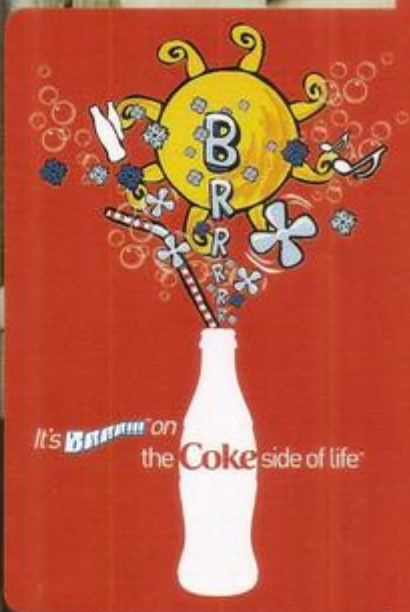
Brrrlefs

Brrreaker  
(heart)

Brrruce  
the brrreak-dancer

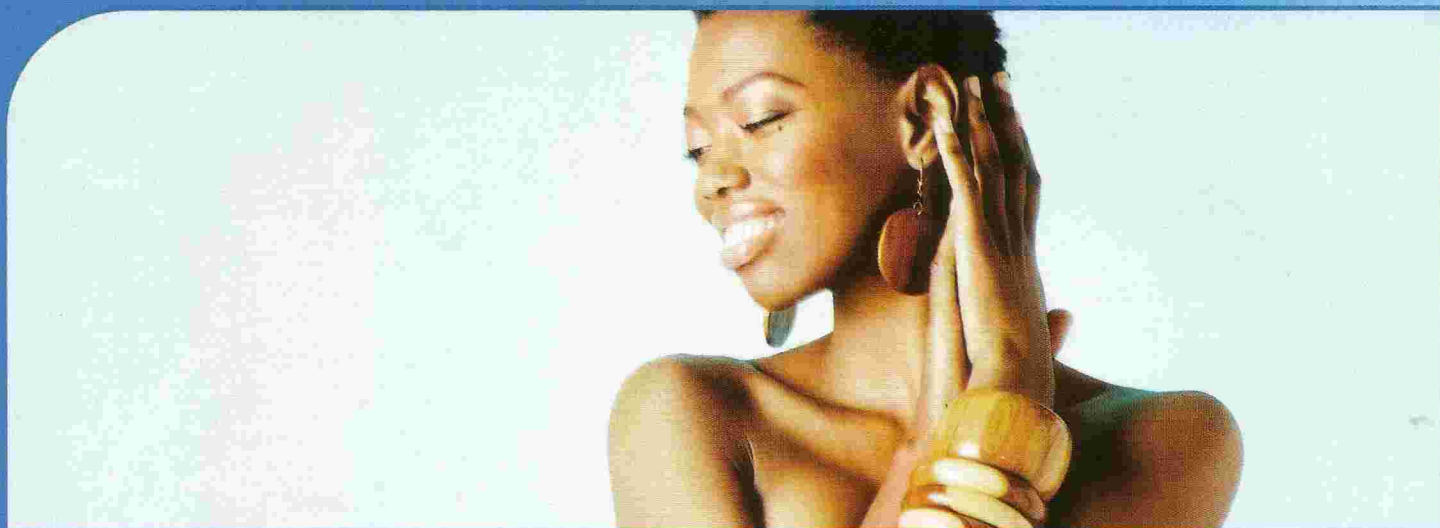
Brrreaker  
(dance)

Vibrrrations  
(good)

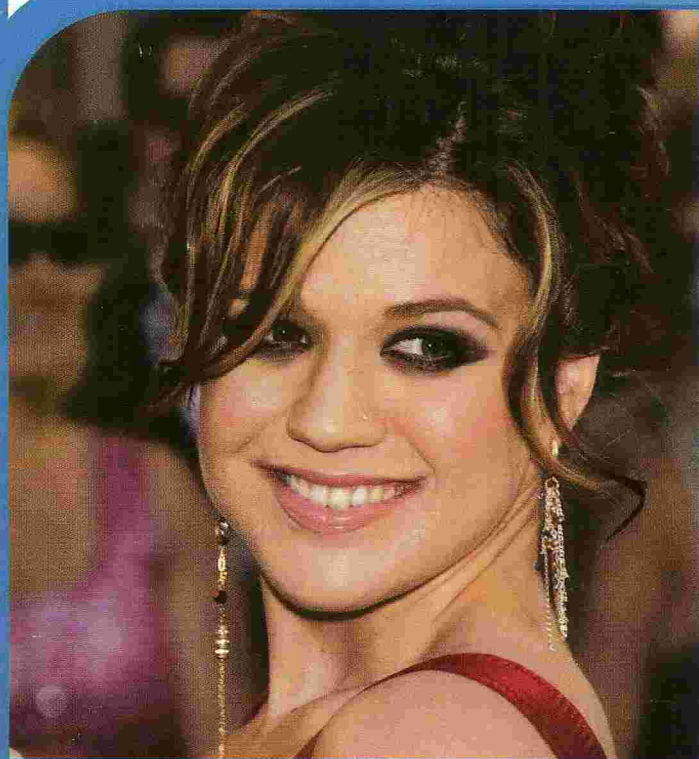




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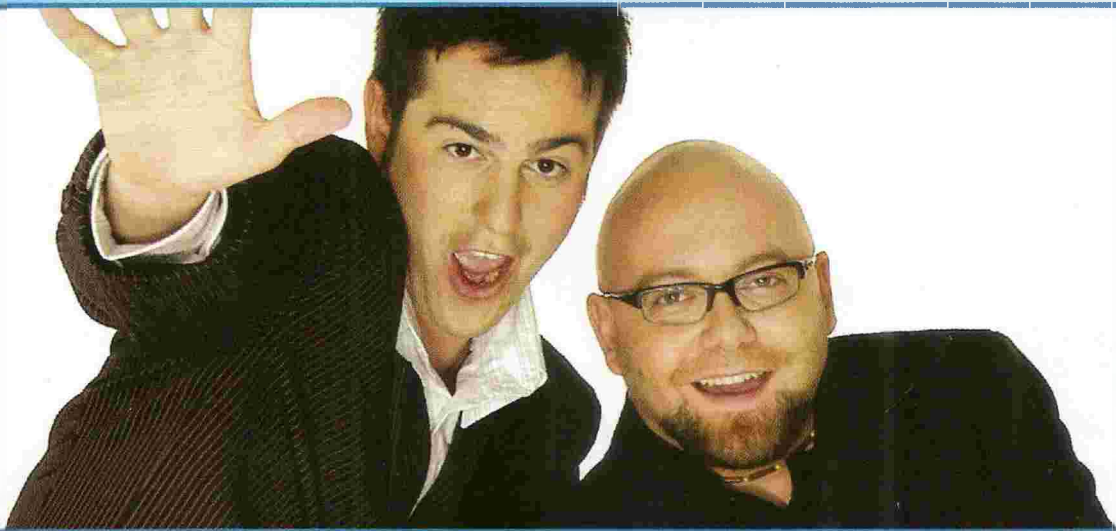


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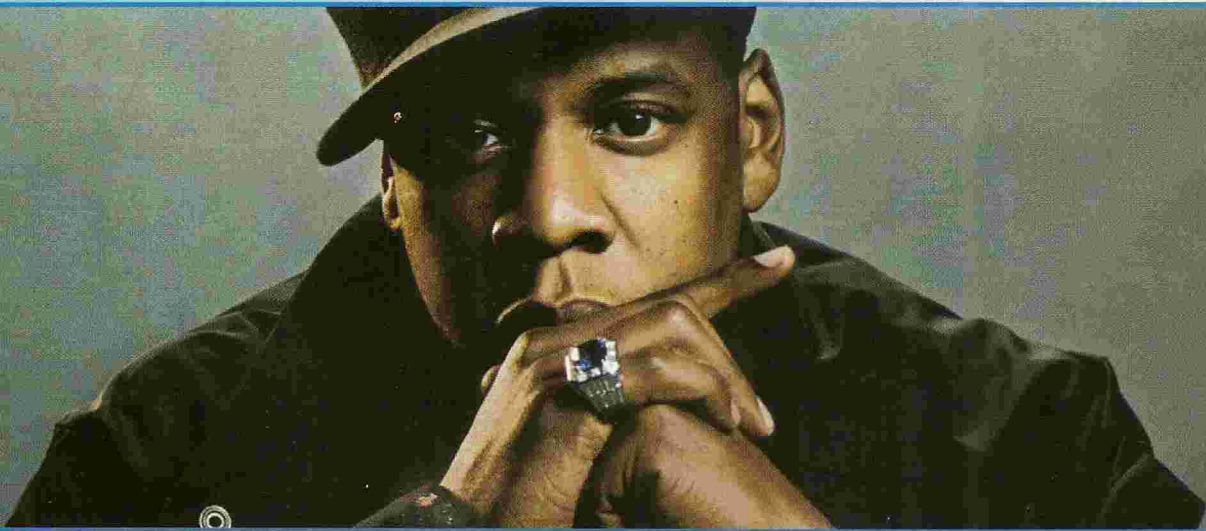
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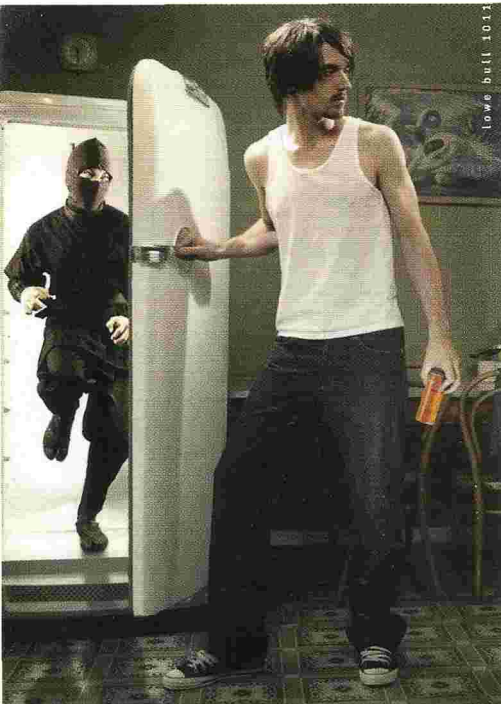
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## ★ King Of The Lab

Verbalz: Dabulamantzi Mose Visualz: Tsakane Maubane@ Blokshots Photography

**You are regarded as one of the producers who have shaped the sound of SA. How did you come up in the game?**

For me, I've always believed in developing that one person that you click with – which is what I did with Pro. The first track we did was 'Wide' with Pro and Mike on vocals. Then there was 'Soweto'.

**Of all the projects you have been involved in, which would you say is your masterpiece?**

A project I would say is my best work to date is the Maggz mixtape. All the other projects I've been involved in have been me submitting tracks for projects.

**What is *The Chef's Kitchen* mixtape about?**

It was a spin-off from the Maggz mixtape. We've only pushed a few copies of that. It consists of a few remixes from the Maggz mixtape as well as tracks that didn't make it on.

**Do you play any instruments?**


I don't play sh\*t dogg. But I program beats. I have a few session musicians that I work with but I'm learning to play music.

**What is the difference between a trained musician and a bedroom producer like yourself?**

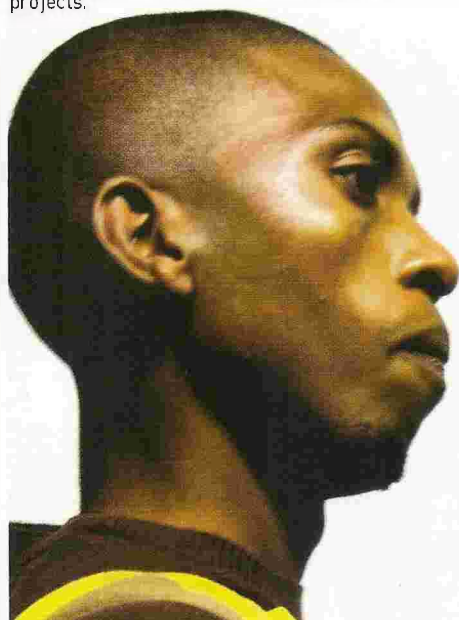
A trained musician has the know-how. They know the music but they're rigid. They work by rules and are bound to their training. I don't know half the rules they teach but I know something when it sounds right. I haven't shut out the training. It's a fusion of the two – streets and the training.

**What can we expect from you in 2008?**

I'm trying to be aggressive in my approach – trying to venture into other genres. I want to make the following statement: 'This country is too small. Let's me go conquer other places.' The whole world needs to hear this. We need some Nairas. That Nigeria money. That Kenya money. I'm working on the Sgebi album, *Emotional Thuggin'*. We will either do the Maggz album or re-package *Sorry For The Long Wait* for retail. We're also working on the *West II* album, and... I'll probably drop one or two singles because I'm back on the mic.

Catch Omen on [www.saudiwestern.co.za](http://www.saudiwestern.co.za), [www.myspace.co.za/omenthechef](http://www.myspace.co.za/omenthechef) or Facebook: Sabelo Omen Mzizi. For DJ and studio bookings call 082 509 0363 or email [omen@saudiwestern.co.za](mailto:omen@saudiwestern.co.za). 

# BEWARE THE KICK



# OMEN The Chef

If there had to be one producer who has defined the sound of SA hip hop, it has to be Omen, a Soweto beat-maker who began his career in '96 when Omen was the name of a crew consisting of two members. Around 2001, he took on the name and started working with Robo, which is when he got into production – a role that has now lead him to open the doors of his very own recording facility, Chef's Kitchen Recordings.

**Omen has produced for the following:**

Pro – *Heads & Tales*, *DNA*, *Dankie San*  
Mandoza – *Ingalabezi*  
Hidden Force – *Take Over*  
Flabba – *Nkuli VS Flabba*  
Zuluboy – *Masihambisane*  
Selwyn – *The Formula*, *Zone 5*  
Maggz – *Sorry For The Long Wait*

**Omen has also worked on projects for:**

Tha Hymphatic Thabs  
Jaystach  
Psyfo  
MTN SAMA 10  
MTN Soccer Zone  
Willards  
Channel O Awards

**Software:** FL Studio, Cubase 3, Reason, Wavelab, Universal Audio, Powered Plugins and Waves Gold Bundle. **Hardware:** Korg TR keyboard, Universal Audio LA 610 pre-amp, Orban de-esser, Behringer valve eq, Studio Electronics dual valve microphone, Presonus Central Station



**B**orn on April 17 1936 in Los Angeles, David Axelrod became a renowned producer, arranger and composer with the ability to excel in a wide range of musical genres. At the age of 23, he produced his first album entitled *The Fox*, for saxophonist Harold Land. After joining Capitol Records as a producer and A&R man in 1963, he began working with Lou Rawls and Julian 'Cannonball' Adderley, two of the most successful jazz artists of the 1960s.

During this period, Axelrod's work became recognisable by its booming beats, massive sound and sweeping strings, a formula heard particularly in his work with Howard Roberts, Earl Palmer, Electric Prunes and David McCallum.

Soon after working with our very own Leta Mbulu, Axelrod left Capitol in 1970 to set up his own company. Between the mid '70s and late '80s, his sound grew unpopular as he produced three solo albums that went unreleased. His early compositions and arrangements were re-introduced into popular music in the 1990s as he was sampled by artists such as DJ Shadow and Lauryn Hill. Axelrod's most popular sample feature has to be Dr.Dre's 'The Next Episode', where the Doc lifted a huge chunk of David Axelrod and David McCallum's 'The Edge'. 'Hold up... Heeeeeeeeey...' Ring a bell now? See if you recognise any of these.



**Album Name:**

*Songs of Innocence:*

(Capitol 1968)

**Track Name:** 'Urizen'

**Sampled For:**

Jurassic 5  
ft Percee P

& Big Daddy Kane - 'A Day At The Races'

**Track Name:** 'Song of Innocence'

**Sampled For:** Problemz - 'Around The Clock'

Sadat X - 'Petty People'

**Track Name:** 'Merlin's Prophecy'

**Sampled For:** Killah Priest - 'Fate Or Destiny'

Lootpack - 'New Years Resolution'

No ID - 'Fate Or Destiny'

**Track Name:** 'The Mental Traveler'

**Sampled For:** Eminem - 'Any Man'

Ras Kass - 'Soul On Ice'

**Track Name:** 'Holy Thursday'

**Sampled For:** Apache - 'Tonto'

Artifacts - 'C'mon Wit Da Git Down'

# David Axelrod Cutting 'EDGE'

'Hold up... Heeeeeeeeey...' Does that ring a bell? Or what about: 'Things you do to me... things you do to me...'? If neither of these sound familiar, you must not know Dr.Dre and J.Dilla.

So, what does David Axelrod have to do with Dilla Dog and the Doc? Well, Axelrod provided the soundtrack.



**Album Name:**

*Earth Rot:*

(Capitol 1970)

**Track Name:** 'The

Warning Pt I'

**Sampled For:**

Diamond D - 'MC

Iz My Ambition'

DJ Krush

- 'Duality'

X-Ecutioners - 'Word Play'

**Track Name:** 'The Warning Pt II'

**Sampled For:** Mos Def - 'Hip Hop'

**Track Name:** 'The Signs pt II'

**Sampled For:** Common -

'Resurrection'

Quasimoto - 'The Unseen'



**Album Name:**

*The Auction:*

(Decca 1972)

**Track Name:**

'The Auction'

**Sampled For:**

Aceyalone - 'The

Guidelines'

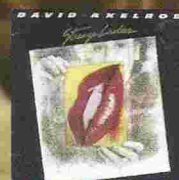
**Album Name:**

*Seriously Deep:* (Polydor 1975)

**Track Name:** '1000 Rads'

**Sampled For:** Aceyalone - 'The Walls

And Windows'



**Album Name:**

*Strange Ladies:*

(MCA 1977)

**Track Name:**

'Terri's Tune'

**Sampled For:**

Black Rob

- 'Lookin At Us'

Ghostface Killah

- 'Stay True'

Inspectah Deck - 'Elevation'

Mikah 9 - 'American Nightmare'

Outsidaz - 'Brick City'

Real Live - 'Trilogy Of Error'

ShowBiz & A.G - 'Check It Out'

**Track Name:** 'Aunt Charlotte'

**Sampled For:** Peanut Butter Wolf - 'A

Tale Of Five Cities'

**Track Name:** 'Tony Poem'

**Sampled For:** Lauryn Hill - 'Every

Ghetto, Every City'

Beatnuts - 'Hit Me With That'

Black Sheep - 'Without A Doubt'

Fat Joe - 'Bronx Keeps Creating It'

InI - 'Think Twice'

Mix Master Mike - 'Black Level

Clearance'

Quasimoto - 'Return Of The Loop

Digga'

Red Hot Lover Tone - 'Bust Tha

Maneuva'

UNKLE - 'Rabbit In Your Headlights'

**Track Name:** 'Smile'

**Sampled For:** Lord Finesse - 'Actual

Facts'

Pete Rock - 'Strange Fruit'



**Album Name:**

*Songs of Experience:*

(Capitol 1969)

**Track Name:**

'Sick Rose'

**Sampled**

**For:** Chino XL

- 'Ghetto Vampire'

Ultra - 'Industry Is Wack'

**Track Name:** 'The School Boy'

**Sampled For:** Diamond D ft Cru

- 'Hiatus'

J-88 - 'Get It Together'

No ID - 'State To State'

Nobody - 'Green Means'

Original Flavor - 'What's A Bro' To

Do'

**Track Name:** 'The Human Abstract'

**Sampled For:** DJ Shadow

- 'Midnight In A Perfect World'

**Track Name:** 'A Divine Image'

**Sampled For:** Black Moon - 'One-

Two'

Cypress Hill - '16 Men 'Till There's

No Men Left'

Godfather Don - 'Seeds Of Hate'

Hive and Troublemaker - 'NuPlanet'

Kool G Rap - 'Take 'Em To War'

Lord Finesse - 'No Gimmicks'

Wiseguys - 'Face The Flames'



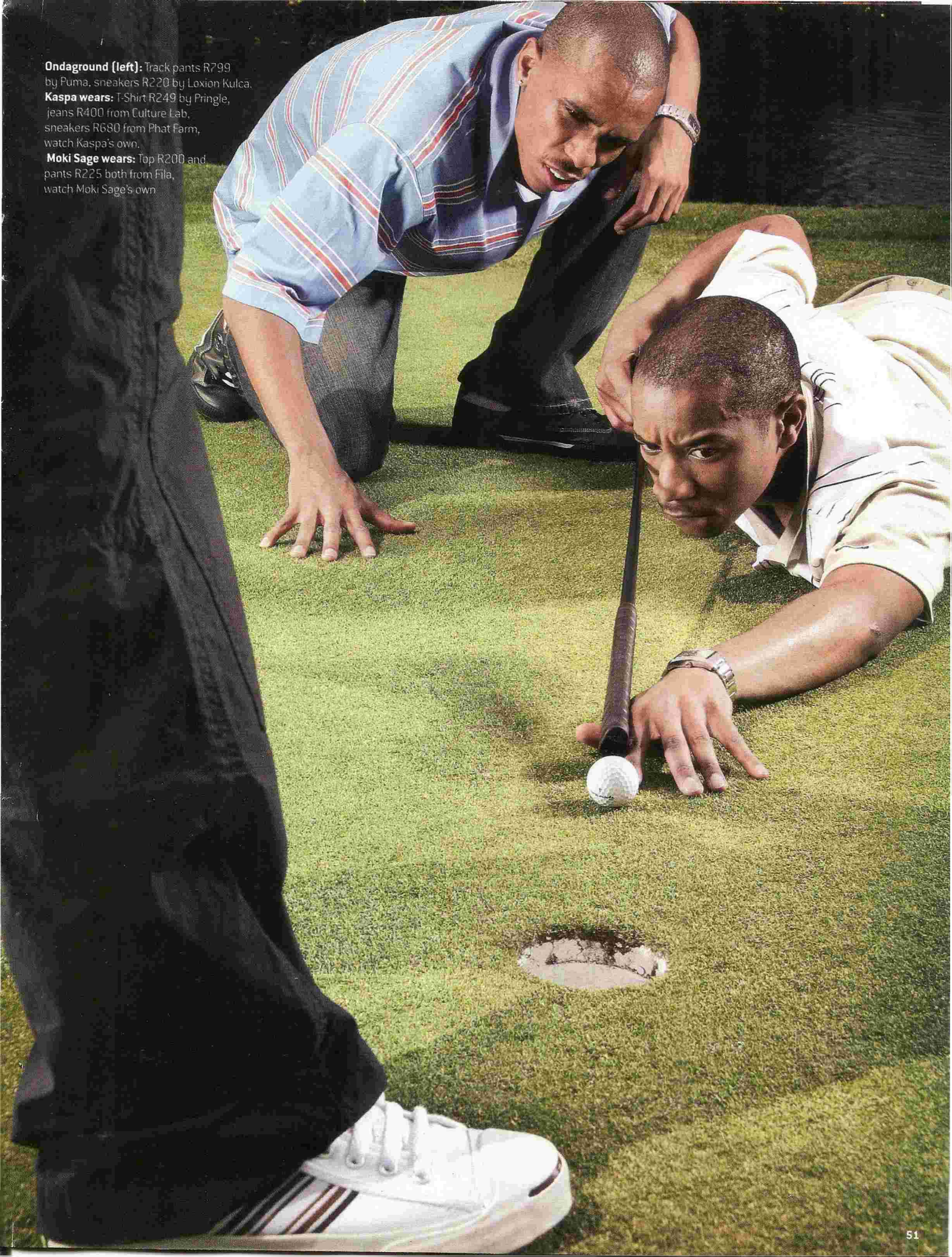
**Ondaground (top left) wears:** T-shirt R359 by Y.D.E.  
**Kaspa (bottom left):** Golf shirt R795 by Lacoste, cap R129 by Ellesse.  
**Moki Sage wears:** Shirt R249 from Jonathan D, sunglasses R895 by Loxion Kulca.

# Movin' Own U Pi

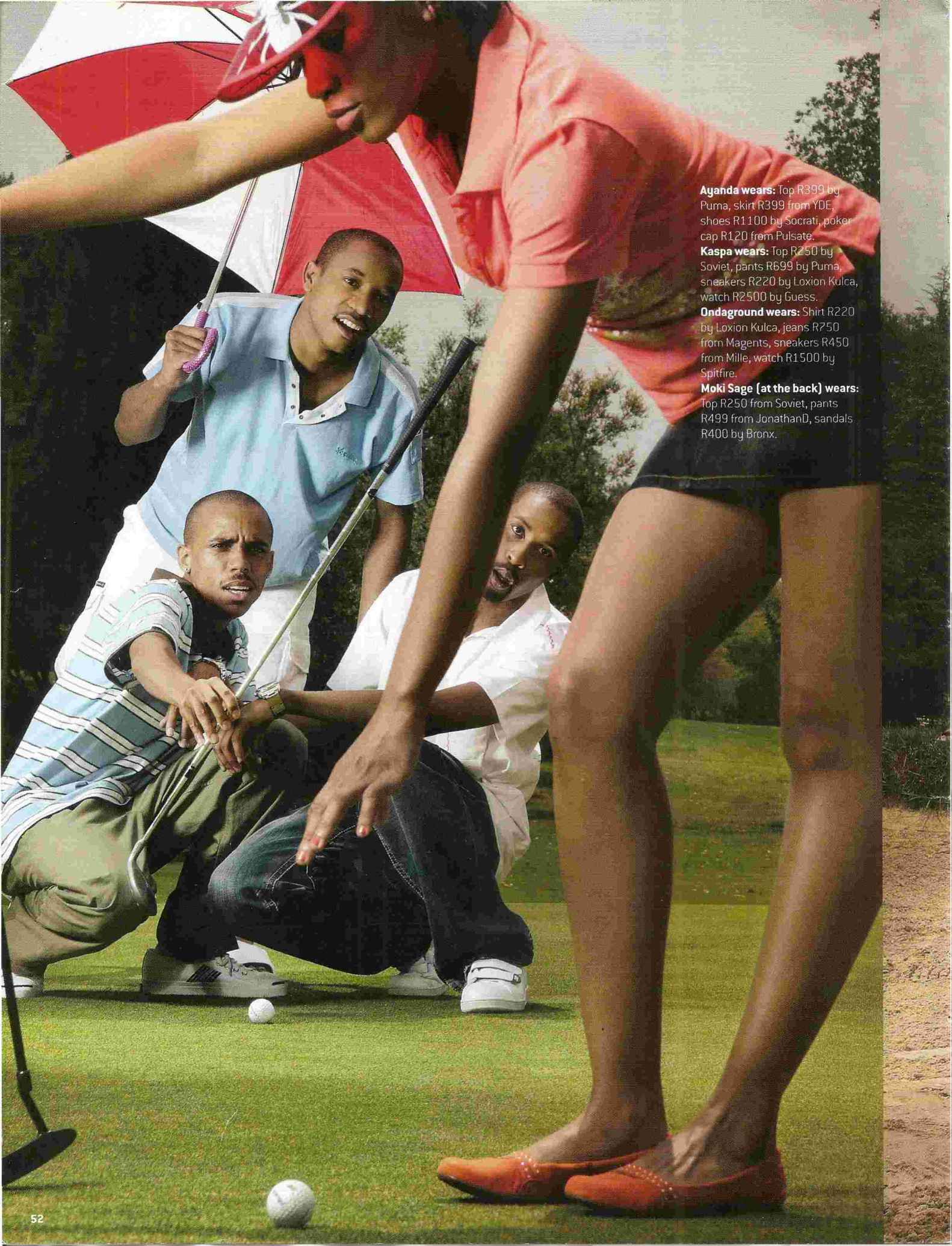




**Ondaground (left):** Track pants R799 by Puma, sneakers R220 by Loxion Kulca.  
**Kaspa wears:** T-Shirt R249 by Pringle, jeans R400 from Culture Lab, sneakers R680 from Phat Farm, watch Kaspa's own.  
**Moki Sage wears:** Top R200 and pants R225 both from Fila, watch Moki Sage's own







**Ayanda wears:** Top R399 by Puma, skirt R399 from YDE, shoes R1100 by Socrati, poker cap R120 from Pulsate.

**Kaspa wears:** Top R250 by Soviet, pants R699 by Puma, sneakers R220 by Loxion Kulca, watch R2500 by Guess.

**Ondaground wears:** Shirt R220 by Loxion Kulca, jeans R750 from Magents, sneakers R450 from Mille, watch R1500 by Spitfire.

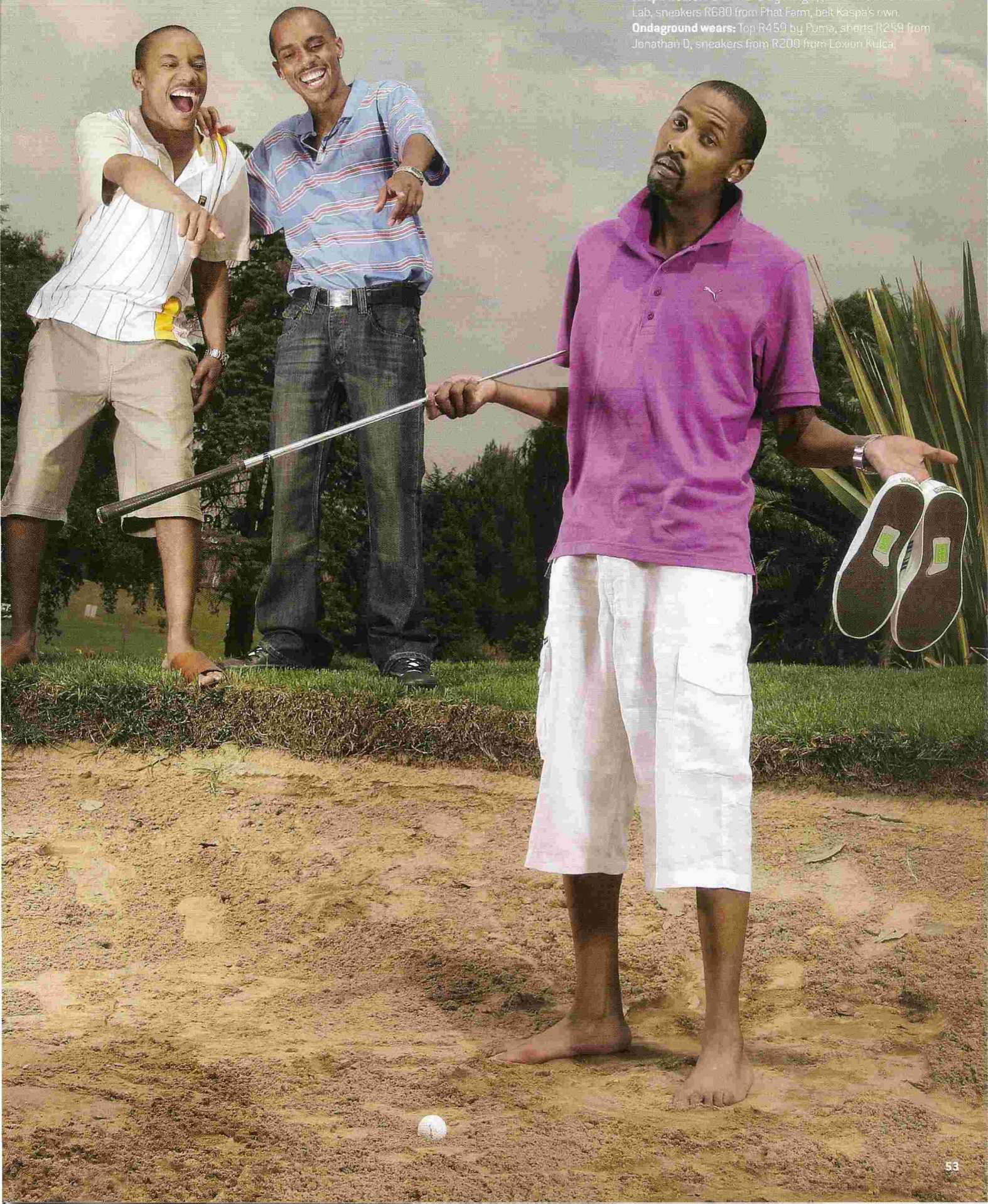
**Moki Sage (at the back) wears:** Top R250 from Soviet, pants R499 from JonathanD, sandals R400 by Bronx.



**Moki Sage wears:** Top R200 and pants R225 both from Fila, sneakers R220 from Loxion Kulca.

**Kaspa wears:** T-Shirt R249 by Pringle, jeans R400 from Culture Lab, sneakers R680 from Phat Farm, belt Kaspa's own.

**Ondaground wears:** Top R459 by Puma, shorts R259 from Jonathan D, sneakers R200 from Loxion Kulca.







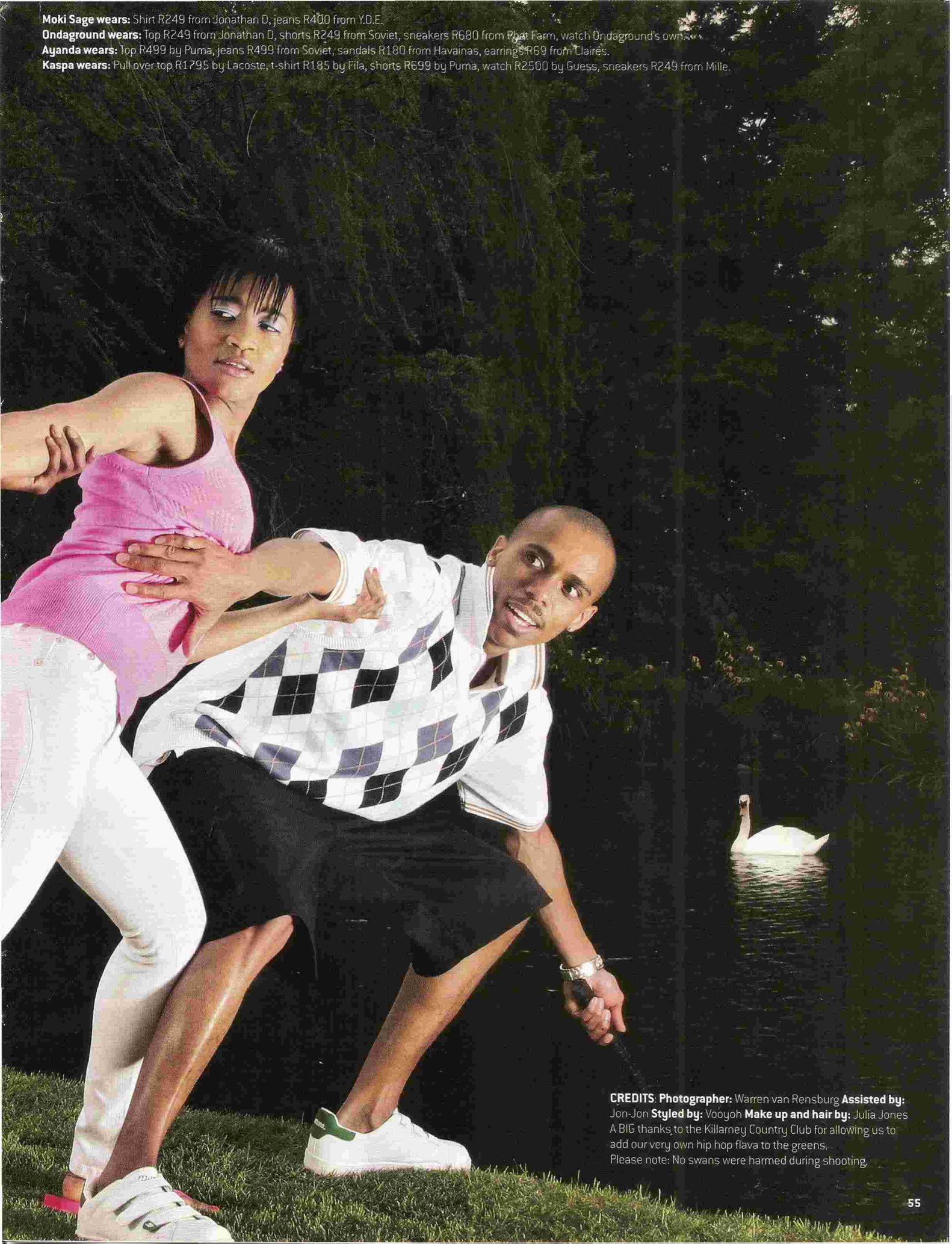


**Moki Sage wears:** Shirt R249 from Jonathan D, jeans R400 from Y.D.E.

**Ondaground wears:** Top R249 from Jonathan D, shorts R249 from Soviet, sneakers R680 from Phat Farm, watch Ondaground's own.

**Ayanda wears:** Top R499 by Puma, jeans R499 from Soviet, sandals R180 from Havainas, earrings R69 from Claires.

**Kaspa wears:** Pull over top R1795 by Lacoste, t-shirt R185 by Fila, shorts R699 by Puma, watch R2500 by Guess, sneakers R249 from Mille.



**CREDITS:** Photographer: Warren van Rensburg Assisted by: Jon-Jon Styled by: Vooyoh Make up and hair by: Julia Jones  
A BIG thanks to the Killarney Country Club for allowing us to add our very own hip hop flava to the greens.  
Please note: No swans were harmed during shooting.



»»JOBURG

# Bantu Biko at Mkhonto Sessions

That hip hop embodies the spirit of making do is indisputable. The youth that are the founders of Mkhonto Sessions sought to celebrate the selflessness of Bantu Biko, who was not much older than they are when he was assassinated 30 years ago.

The line-up constituted of a fiery, feisty lot that set up the night for highly charged, punchy social-commentary centered performances. This in no way lessened the entertainment value, as a mission out to a live gig is about having a ball.

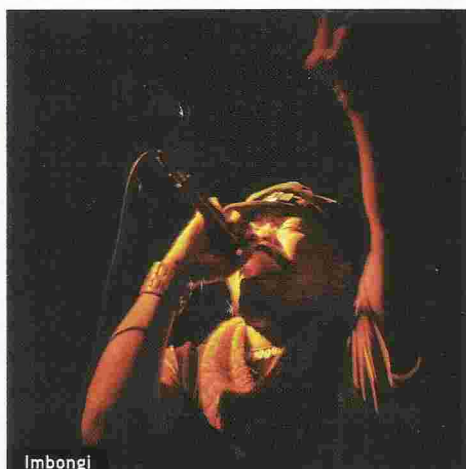
Siya 'C.I.A.' Ngcakani is part of the Mkhonto Sessions collective that also manifests as the African urban music outfit, Dr. Badela. Now, we are talking royalty in the J-Sec cultural landscape with ties to H.O.R Food First, Culture Clan, Database with Tumi as the MC, the list goes on. C.I.A explains, 'Only certain types of music got love, and events were staged to these genres benefit. Although our youth are generally astute and knowledgeable about Jazz and

kwaito, these are highly commercialised platforms and are to a large extent devoid of culture. A sizable segment of urban youth was in this way precluded from adding to the colourful tapestry that J-Sec is. Mkhonto Sessions is an effort to provide a platform for otherwise maligned artists and art forms'.

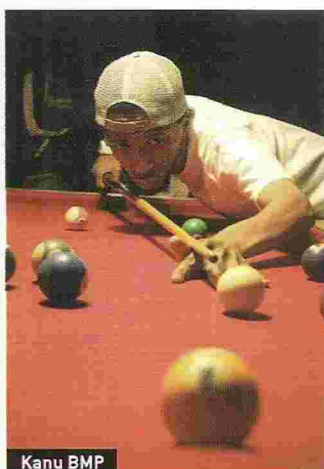
There's an intimate gathering of headz on the night of the event. They all look like a rather determined lot as they congregate at Horror Café on the 28th of September. It is the tail end of the Arts-Alive month and Newtown is specked out with intricate rigging for a feasting on premier jazz acts from around the world that weekend, for those so inclined. One can't help feeling they would rather be marooned on the

island that Mkhonto Sessions is, than just be a number going through the turnstiles elsewhere in the precinct.

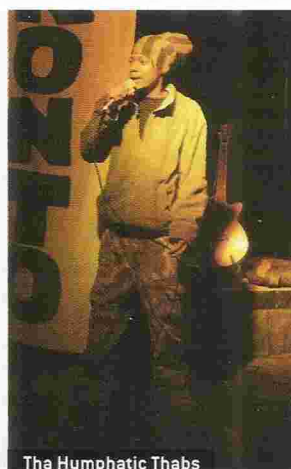
For one, the line-up rivaled anything offered for kilometers around. Rantoboko, Levi Pon the Mic, Tha Hymphatic Thabs, Manelis, Art Official Elements, Qba and well, Fifi, who saw to it that any weaves in effect were melted with her words. It has to be said that the audience was the most enthusiastic and were largely people who seem to follow Mkhonto Session events all around at venues. Nothing to blame anyone for seeing as such good work is being done. OJ Bionic, C-live and the selecta-man, Funtime, then came and in tried to round things off although it could be that they were rousing it up all over again. ■



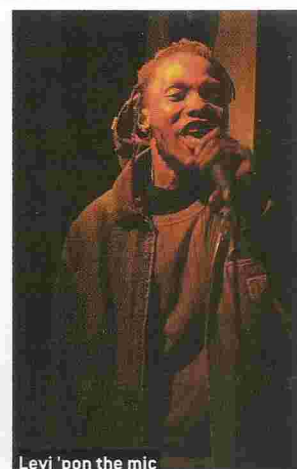
Imbongi



Kanu BMP



Tha Hymphatic Thabs



Levi 'pon the mic



P with BK



Rantoboko



Fifi



Manelis



**»ERMELO/MPUMALANGA**

# Thin Line Between Offence and Defense

It's '96, South African townships are buzzing with new found self expression. Among the youth a new phenomenon called kwaito is the chosen vehicle of the time. Wesselton, Ermelo is no exception.

**E**nter, a bunch of kids sagging pants, boots on hoodies, bounce-walking, English slang talking, basketball-playing, LL Cool J macking, Wu-Tang bumping rap headz. Now this is not to say Mlomo youth has anything against hip hop, matter of fact they are 2Pac, Snoop Dogg, Busta Rhymes crazy, rocking Dickies and Chuck Taylors just like Snoop, and Versace looking shirts like Biggie. So what the heck is all the fuss then?

Well, there's a thin line between defence and offence! Sometimes you might be thinking that you are defending what you understand but end up offending those who don't understand you. Just when township youth feel they have been freed from foreign influence, hip hop headz feel that they have found a connection with other ghetto blacks worldwide. Battle lines were drawn between hip hop and kwaito headz.

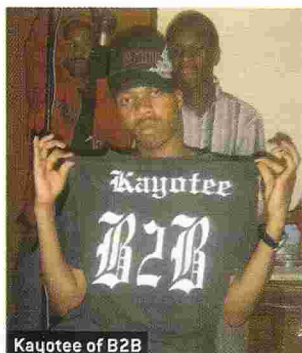
Ermelo is one of the many farms turned hood in Mpumalanga known as 'eMlomo' which directly translates to mouth piece, so yeah, headz out there are vocal and uncensored about their circumstance. Just like how they often had to speak with their hands and feet (fighting for respect); you got DJs, producers, graf artists, b-boys and b-

girls doing what they got to maintain. Most of the youth sharpen their skills at home then move to the cities in search of greener pastures and some stay and keep it moving.

Old school cats like JI and Jay of the crew Untamable Wilderness and Poison's Sbu and Beth are now grinding the Jozi scene leaving behind cats like Mahayi and others holding it down for the old school. Then you got the young bloods making up the Poison Crew and groups like B2B. MCs running solo include cats like Sun lo, Castro and Mafia, and the list keeps stretching as more cats are breaking into the scene.

What is progressive about the scene in eMlomo is that headz came to understand that being in Rome and acting likewise is an idea that the older generation missed. That

is, to get to the people, you got to be the people. Following the hip hop spirit as a redefining phenomenon, these kids are re-inventing our hoods to fit in the moment. Where it used to be 'get in where you fit in' it's now 'enlarge it so we can all fit in'. They still walk with a limp - but mostly in chuck tailors now, still speak slang - mostly local now and basketball is still the life blood of the scene out there, but headz play soccer too. I'm not too sure about the LL lip licking game, but I hope no jackrolling still. And oh, I haven't seen too many 'fongkong' Versace shirts either. ■


**Kayotee of B2B**

**Poison Crew**

**Snoopy (female MC), Makuji (in the blue shirt) and Emerald Massive**

**Mzamo**

**Heads Corner hanging**

**Poison Crew**

**B2B**

**Cypher complete!**



# HYPE Live Sessions in Gugz

The second leg of the HYPE Live Sessions national tour took place at the Gugulethu Sports Complex on the 28th of October. From graf and b-boying to DJ'ing and emceeing, this turned out to be one of the most memorable occasions on the hip hop calendar.

The All NYs have been hosting park jams for the past year at the Gugulethu Sports Complex on NY1. Founded and hosted by one of the most instrumental Cape hip hop figures, Koreanda, it has provided a platform for many Cape artists to develop their craft.

Duane and Jed from b-boy crew Ubuntu kicked things off with an exciting technical workshop, followed by Mak1one's graf 101, complete with a competition in which upcoming graf writer, Nkululeko Xobongo, came out victorious, winning himself a Sagem TV phone courtesy of MTNLoaded. Azuhl and DJ Que then engaged the audience in a DJ tutorial.

In the early afternoon, as the weather threatened to turn bitter, Dat took control of the mic to kick-start the much anticipated MC marathon. He gave a remarkable performance and

was followed by RTX, who blazed the breaks and passed a piping hot mic to HC and the Silverados, who slid it to Godessa's E.J von Lyrik who passed it down the line to Isaac Mutant and Scalyway who, cloaked in orange jail overalls, gave the crowd a highly energetic Afrikaans performance.

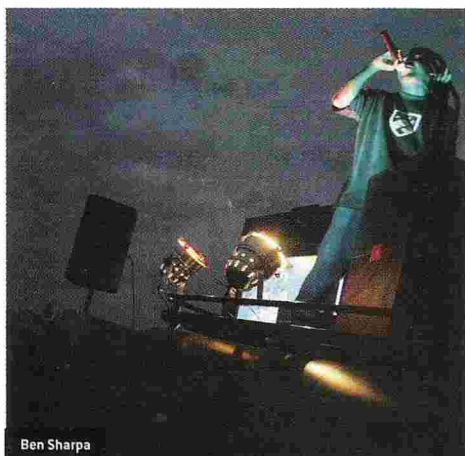
Abantu and 100%Blaq represented for the eastern cape with dope sets followed by Dark Lordz and Ill Literate Skillz. One of the day's highlights came shortly afterwards as Koreanda insisted upon the inclusion of Kanyl, who held it down to the max. She was not on the performance line up, but nevertheless killed it when she performed after a stunning performance by Tia.

There was an interval between the line up, and aspiring rappers were called upon to battle each other for a chance to win another Sagem TV

phone from MTN. Mzamo Ngemntu took it in a heated final battle.

Play resumed with Archetypes and Jaak controlling the device, topped by Jitsvinger's impromptu performance as he asked DJ Azuhl to beat-box as he kicked a free. As usual, Driemanskap had the crowd rushing to the front, causing a slight security hazard. The night ended with Ben Sharpa jumping onto the Redbull Landrover for his first performance after the coma. He was cut short due to time constraints, but had the crowd eating out of the palm of hand, chanting: 'We want more!'

We would like to give a special thanks to DJ Eazy and Koreanda for hosting the gig, Ed for bringing the Redbull Land Rover as well as Roach Inc Entertainment for putting the tour together. It was a park jam to top all park jams. ■



Ben Sharpa



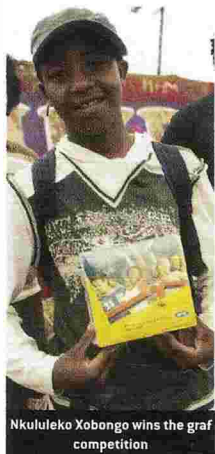
Tia



Ma-B Kicks, pushes and coasts



Ngwenya



Nkululeko Xobongo wins the graf competition



Mzamo Ngemntu takes the battle



Koreanda addresses the masses



Archetypes



Driemanskap



## » DURBAN

# The 031 is on FIRE!

From graffiti to road trips, album releases and open mic sessions, the East Coast is not only on the move but most definitely on the up and up...

As part of the Gariep Kunste Fees held in Kimberly from 27 August to 1 September, four graf writers, namely, React, Wosone, Ewok and Cade were commissioned by the William Humphries Art Gallery to exhibit their work at the National Gallery. The crew also painted a 40m mural and hosted a workshop for the local kids. In the spirit of giving back, the writers ensured that they put time aside to paint in one of the surrounding townships.

16 September saw the launch of Ewok's much anticipated debut album, *Higher Flier for Hire* held at the Kwasuka Theatre, which was transformed into something resembling an underground subway. Opening act, Wrecked Cru', did a fine job of getting the crowd warmed up. With an electric atmosphere, Ewok took the stage and was joined by King B and Black Moss throughout his set. The show, and the after party was truly amazing.

The winners of the Life Check All Elements Battle 07 were in for the trip of a life time when they walked away with their titles. The seven winners along with some Durban headz formed the twenty-

strong crew that boarded the train to J-Sec for the Redbull BC One in Soweto on 22 September. From the b-boy workshops to main event itself, it was an unforgettable opportunity of a lifetime.

September also saw the 'Celebrate Ethekweni Festival'. Live hip hop was hosted at the BAT Centre on Sunday the 23 September by the Blazin Friday's crew. These cats are really doing everything possible to make things happen including running Blazin Fridays, a platform for all up and coming DJs, MCs as well as producers, every Friday from 1:30pm at the OUT Basketball courts.

Also forming part of the celebration was the 'Flavas Of Durban' at the City Hall. Hip Hop Hour was hosted by Creative Lead and the performers line up included LOS, Blaq Hitla, Wrecked Cru', Ghetto Kids and DJ MBU on the ones and twos. Creative Lead has recently launched the website - [www.aftajune.co.za](http://www.aftajune.co.za) and is currently working on an anthropology of spoken word entitled 'Kill The Poet, Long Live The Poet.'

Big Idea has been on the road kickin' things off

with the Power Play Spring Break Party at Ushaka on the 28 September moving on to the Rocking the Daisies festival in Namaqualand and back onto home soil for 'Live @ The Kwasuka' on the 27 October as well as The Levis Vintage Sundays at Society, featuring Jazz trumpeter George Mari in November. Ruffinry Records will soon be releasing the *Emissions* mixtape and the new Big Idea album is to be completed by December.

Recently launched and situated at Shop 4c Sandy Centre Pinetown, Crak Urban Gallery Boutique is beautifully minimalist and 'street' at the same time. As well as stocking brands such as Upper Playground, Fifty24SF, Recon and The Yard, Crak is also Durban's First Urban Street Graffiti Gallery. For more info email [paulodabruza@gmail.com](mailto:paulodabruza@gmail.com).

The Poetry Africa Slam Jam went down on Saturday the 6 October at the BAT Centre. The culmination of the poetry festival, the day kicked off with a poetry workshop, followed by the customary open mic session. This year the event was very well attended with Life Check running from the sidelines, the b-boys and MCs keeping the vibe alive with ciphers during the breaks. This year the jam featured Sakhile Shabalala, Lucky Nhlathi, Bullet, Russel Thavir and Thumelo Khoza with Sakhile taking the top honors on the day.

Look out for dope hip hop MCs on the soundtrack to the new local drama series 'Bay of Plenty', as well as releases from Zuluboy, Musa Mission, Trivendetta, Pasgenik, Shon G and Sakhile. ■



Gariep Kunste Fees



On the train to the BC One



Ewok burnin' up the mic at his CD launch



Crak Urban Gallery Boutique



The Durban collective in Newtown, Jhb



» ZAMBIA

# The Zed – Hip Hop's Quest For Airplay

The most fun any Zambian MC can have is listening to their track on local radio. Although playlists on Zambian airwaves are loyal to the Billboard 100, the emergence of MCs mixtaping and misplaying their way into the Zambian music industry has had even skeptics nodding along.

**Z**ed hip hop is finally flirting with its fate as the genre gets set to propel the country onto the world musical stage. Full time MCs like Conscious, C4, Slap D, Kryptic, Dope Ghetto, Dead Poets, LV, Holstar and Al Kani live the culture and feed off it in the same way it feeds their gritty rhymes about absent fathers and suburban struggles.

The clean-cut image of Zed MCs has paved the way for more airplay on shows like *Planet Zed*, a Saturday mid-morning show on Hot FM presented by Honey. After more than a year of hip hop on her show, listeners have warmed up to a female DJ spinning heavy hip hop beats in the morning. 'Most rappers got the skill and a lot of potential but lack financial support to do serious projects for them to get distribution deals', says Drex, who presents *Hip Hop To Rock Yo Block*, a Thursday evening show on college station Hone FM. Drex insists that Zed hip hop headz are still groping for credibility in the industry.

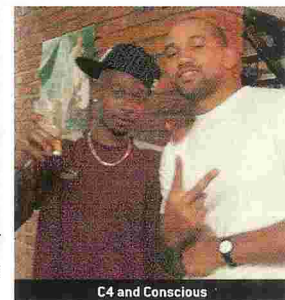
'Just because I haven't been shot doesn't mean I don't have credibility', counters Kryptic, whose album *The 9th Letter: Definition Of Self* is due in 2008. 'But, you know, I could arrange it if it gets me more airplay', he laughs. One album likely to change the Zed hip hop landscape is Conscious' *A.S.H Risen* (A Soldier Has Risen) to be released on the Escape Committee label later this year. Having listened to more than half of the tracks on the project, it's sure to be the hip hop album of the year. 'Peeps that introduced hip hop to Zed were from middle-class families that had been to the USA. People in the ghetto haven't accepted it because it came from the 'burbs and seemed to look down on people', he states.

A rapper that's breaking barriers using hip hop is Slap D, whose album, *So Che* on the Digital X label is due at this month. The obscenely gifted MC rhymes in vernac and has a legion of followers with his delivery on subjects such as falling in love

with a prostitute to what would happen if Zambia was a perfect nation.

Saturated by the standard leg-opening grooves from Zambian crooners, Zed hip-hop is breathing new life into the music industry. Most radio and club DJs may be sausage-fingered on the knobs when it comes to Zed hip hop, but the movement in Zambia cannot be stopped. Not when it's the voice of the generation.

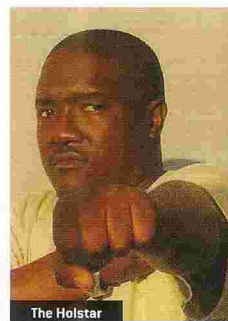
Albums to look out for this year include Inferno's *DiaryChapterOne*, The Holstar's *H3 Love Me or Hate Me*, Conscious' *A.S.H Risen* and Takondwa *O.N.E :Only Niggers Envy*.



C4 and Conscious



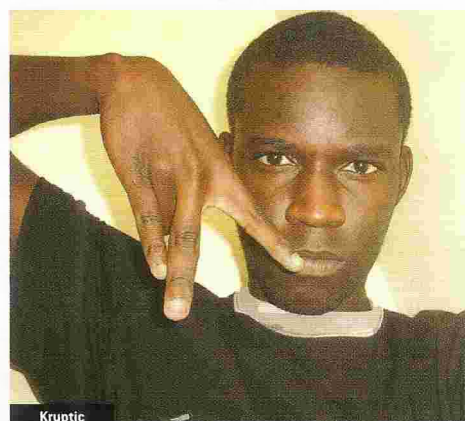
Takondwa



The Holstar

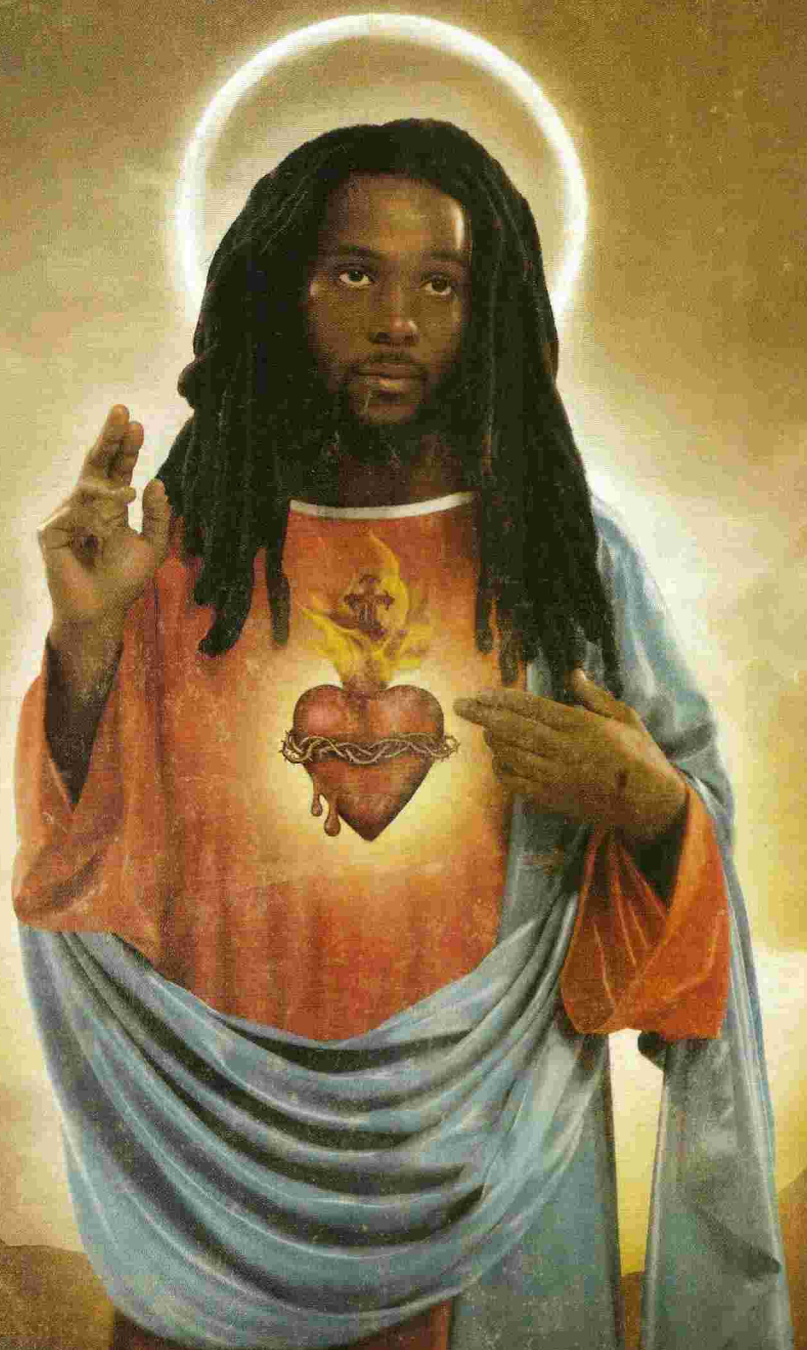


Wonderboy of Dead Poets



Kryptic





channel

Season's

Greetings

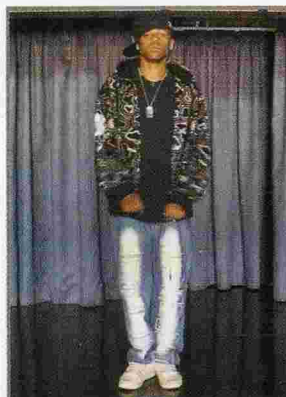
ORIGINAL.AFRICAN.

[www.channelo.co.za](http://www.channelo.co.za)



# The MJ

In the June/July 2006 issue, Emile showed us how to do a basic back slide. Although this move was made popular by Michael Jackson, it existed long before the King showed it to the world. In today's lesson, conducted by **Marc Michel**, we will learn how to do a modified version of this popular move.



**Step 1:** Start by standing up straight with your arms against your side.



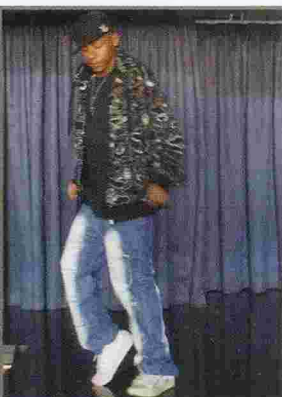
**Step 2:** Step up while leaning forward onto your left foot. Your arms must constantly follow the movement of your feet. Bring your left arm forward as if your arm initiates the movement of



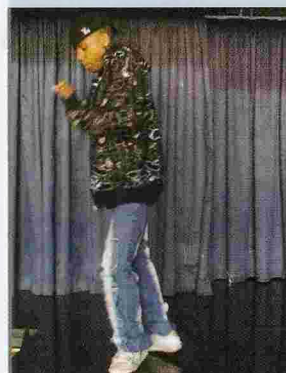
the rest of your body.  
**Step 3:** Step up to the right by sliding your right foot forward. Put your left foot down at the same time.



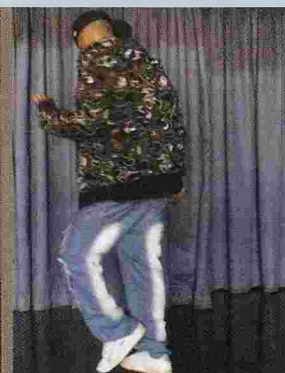
**Step 4:** Slide your left foot towards your right foot before putting it down.



**Step 5:** Lean forward slightly and remain in this position until your left foot reaches your right foot



**Step 6:** As your left foot slides towards your right, step it up slightly, while putting down your right foot.



**Step 7:** Step up on your left foot and down on your right, sliding it to the right again. The aim is to move 360 degrees, turning right back to your starting point.



**Step 8:** Slide for a short distance then step up again with your right foot while putting your left foot down. Continue this sequence.



**Step 9:** Basically, your right foot should lead and your left foot should chase. Remember that you are moving back to your starting point.



**Step 10:** As you slide and step up, swivel your shoulders. Do this continuously at your own pace or to the beat of the song.



**Step 11:** Bring your shoulders down as you step back down and slowly rotate your neck from shoulder to shoulder.



**Step 12:** Continue the sliding sequence till you've reached your starting point.



**Step 13:** When you've finally glided your way back to your starting point, stand back up straight with your arms by your side.



## Profile

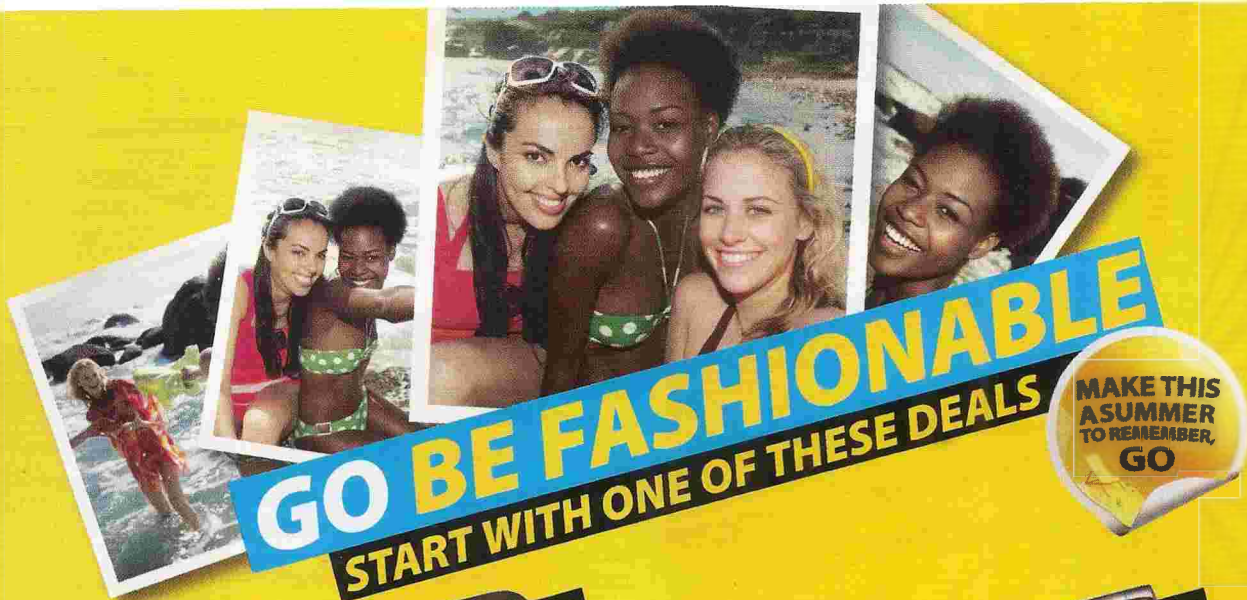
Born in Côte d'Ivoire in 1989, Marc Michel started teaching and performing at local talent shows at the age of twelve. After participating at various fundraisers and parties in order to expose hip hop to the youth in France and Italy, Marc moved to South Africa to study in January 2005. After completing his studies in 2008, Marc plans

to return to Europe to live there permanently.

To see Marc's dancing techniques, go to <http://www.myspace.com/85101308> and check out his videos.

Shot on location at Catwalk, Fourways Mall.





MAKE THIS  
ASUMMER  
TO REMEMBER,  
GO

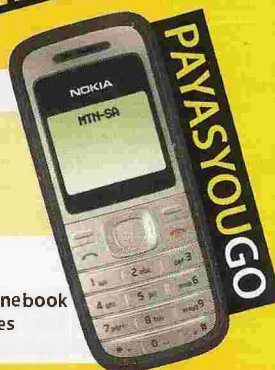
### NOKIA 1200

TOTAL COST

**R299**

**FREE** STARTER PACK

One Touch Flashlight  
Dust Resistant Keypad  
Phone Sharing with Multi Phonebook  
32 Chord Polyphonic Ringtones  
Up to 7 Hours Talk Time



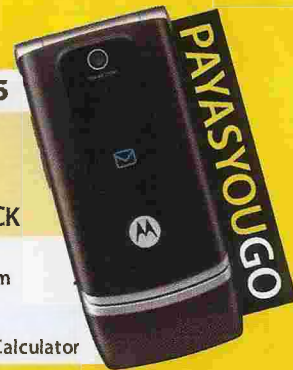
### MOTOROLA W375

TOTAL COST

**R769**

**FREE** STARTER PACK

FM Radio Stereo  
VGA Camera with 4x Zoom  
Ringtone Composer  
Picture Phonebook  
Alarm Clock, Stopwatch, Calculator



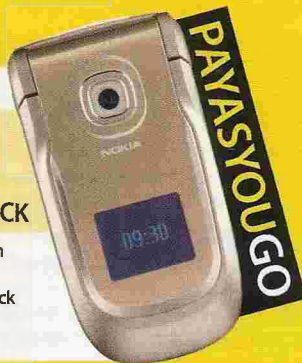
### NOKIA2760

TOTAL COST

**R949**

**FREE** STARTER PACK

Elegant & Modern Design  
Digital VGA Camera  
Video Recorder & Playback  
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JAVA



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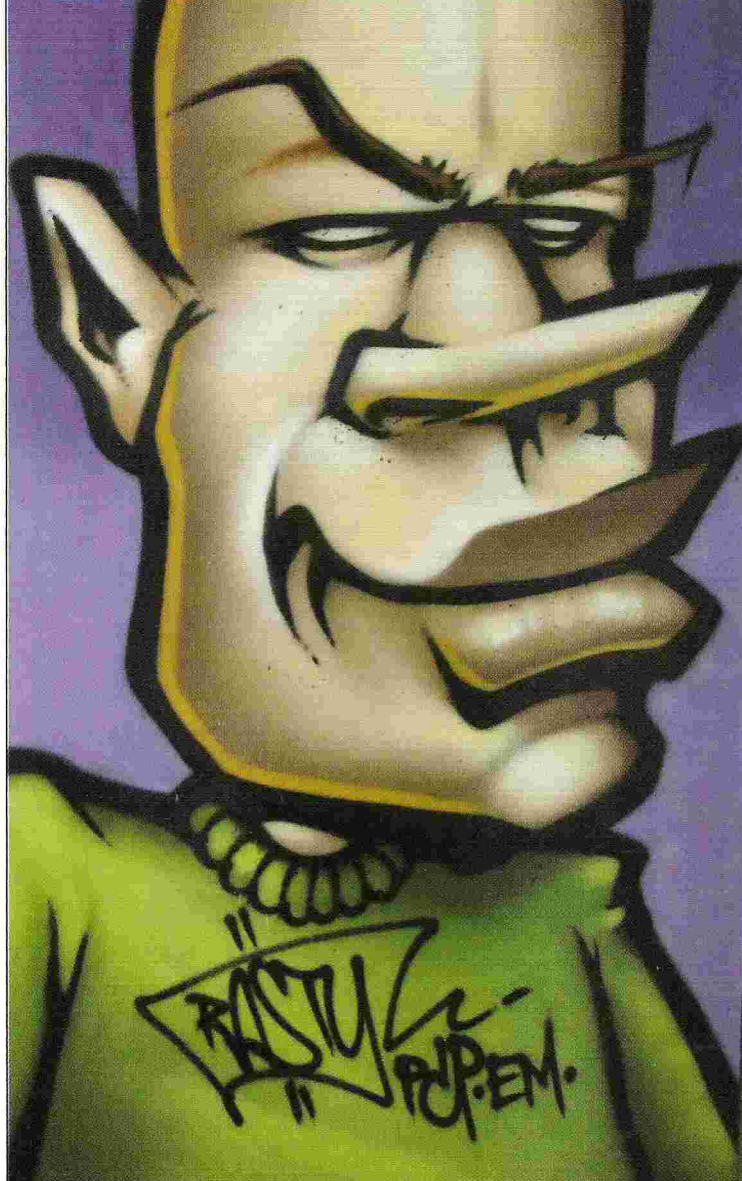
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# Characters



In this issue we're going to look at how to paint a character. This style of character is something I've been developing since I started graffiti. It has evolved many times over the years and so have the techniques I use to paint my characters.

**T**he technique I'm going to show you is one that I believe is the simplest and most effective when painting these characters. It's important to know that the technique and process will vary depending on what kind of characters you're painting. As you develop your own style of characters, you will find ways to make them cleaner as well as save paint and time.

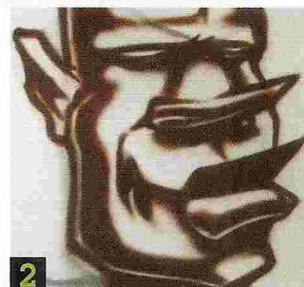
## Step 1

Sketch the rough outlines of your character onto the surface. As with painting letters, use a light or neutral colour for your sketch so that it's easy to cover up and make corrections. If you're working from a pre-drawn sketch it can be difficult to get it the same on the wall, but you will get better at this with practice.



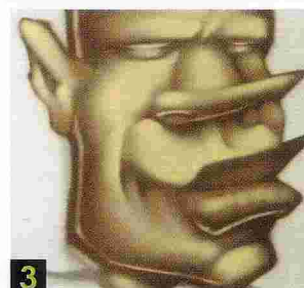
## Step 2

Beginning with the head, start filling your character with the darkest shade you're using in your fade. You can use this colour to define your dimension and where your outlines will be. Always compensate for fading in your next colour by filling in a larger area than will show in the end.



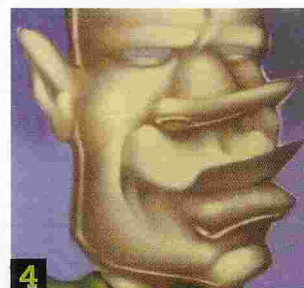
## Step 3

Keep filling, working up from the darkest colour through to the lightest colour. I generally use three colours for my fill, a dark, a middle and a light. You could use two or even four. While doing your shades, take into account where your shadows will fall.



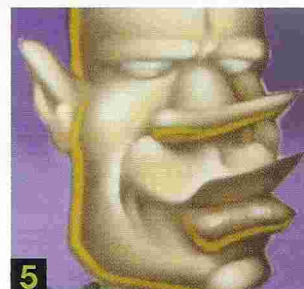
## Step 4

Continue this process on the rest of your character and fill in your background. If you're doing a very detailed background, it's sometimes best to paint it before you start filling the character so that so you don't risk damaging details or shading on the character later.



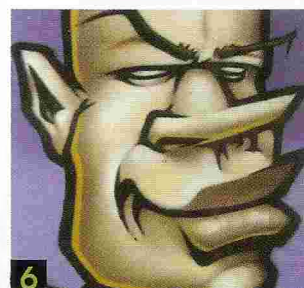
## Step 5

Once you have filled the whole character and done all your shading, you can do your final highlights with white or a colour lighter than the fill. If you want to give your character more dimension you can also put in a counter highlight with another colour, but this is more technical and not absolutely necessary, especially if you are just starting. You are now ready for the outlines.



## Step 6

Outline your character with black or a colour darker than the darkest one in your fill. Be as careful as possible not to damage any of the detailing you have already done. This is when pressure control is most important and you need to be confident in every line you put down. Once you have done the outlines you can touch up any mistakes and redo some lines if necessary. When you are sure everything is done you can put in your final detailing like eyebrows, sparkles and so on.





# P-KUTTAH 'Marches' On

The baby scratch and the stab are two of the most basic techniques, with the former being a simple back and forth movement of the record while the latter is a simple jab used to cut the beginning of a sound. In this lesson, P-Kuttah will combine the two to create what we call marches.

Also known as 'military', this technique results in a rhythmic scratch pattern in which the record is consistently moved back and forth while the fader is opened and closed to cut the sound. It is the mechanical, rhythmic nature of this scratch which lends it to its name. Pay careful attention as P-Kuttah shows us how it's done.



**STABS Step 1:**  
Start with the fader closed. Keep your hand on the record, holding the record right at the beginning of the sample.



**Step 2:**  
Push the fader open, jerk the record forward quickly so that you only hear the beginning of the sample.



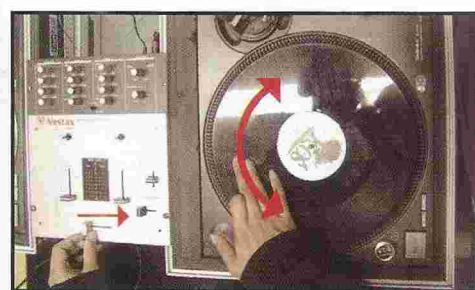
**Step 3:**  
Quickly push the fader closed immediately as you hear the sample. Push the record back to the beginning of the sample once you've closed the fader.



**BABY SCRATCH Step 4:**  
With the fader open, jerk your hand back and forth at a fast pace. This will give you a rubbing sound, rubbing the same sample referred to on Steps 1, 2 and 3.



**Step 5:**  
Jerk the record back and forth three times while the mixer hand cuts the sound on and off (stabs).



**Step 6:**  
After the third stab, leave the fader open and add a short baby scratch. Close the fader, moving the record back to the beginning of the sample. This is a basic pattern. From here, repeat the pattern slowly, gradually speeding it up as you get more comfortable.

## MARCHES

Marching is a combination of the baby scratch and the stab, achieved by rubbing the sample and cutting it with the stab. When throwing in the stabs, make sure you have the record at the beginning of the sample. P-Kuttah demonstrates a pattern using three stabs and a baby scratch.

### P-Kuttah Uses:

SL 1200 Technics turntables  
TTM57SL with built-in Serato Scratch Live.  
For Rane or Serato Scratch Live contact  
Francios at Prosound. 011 334 6550  
Catch P-Kuttah on *Is Hip Hop* on DYR (Durban)  
105.1fm every Saturdays from 3-6pm.  
Look out for the *Kutting Edge* mixtape.  
COMING SOON. pkuttah@starmail.co.za

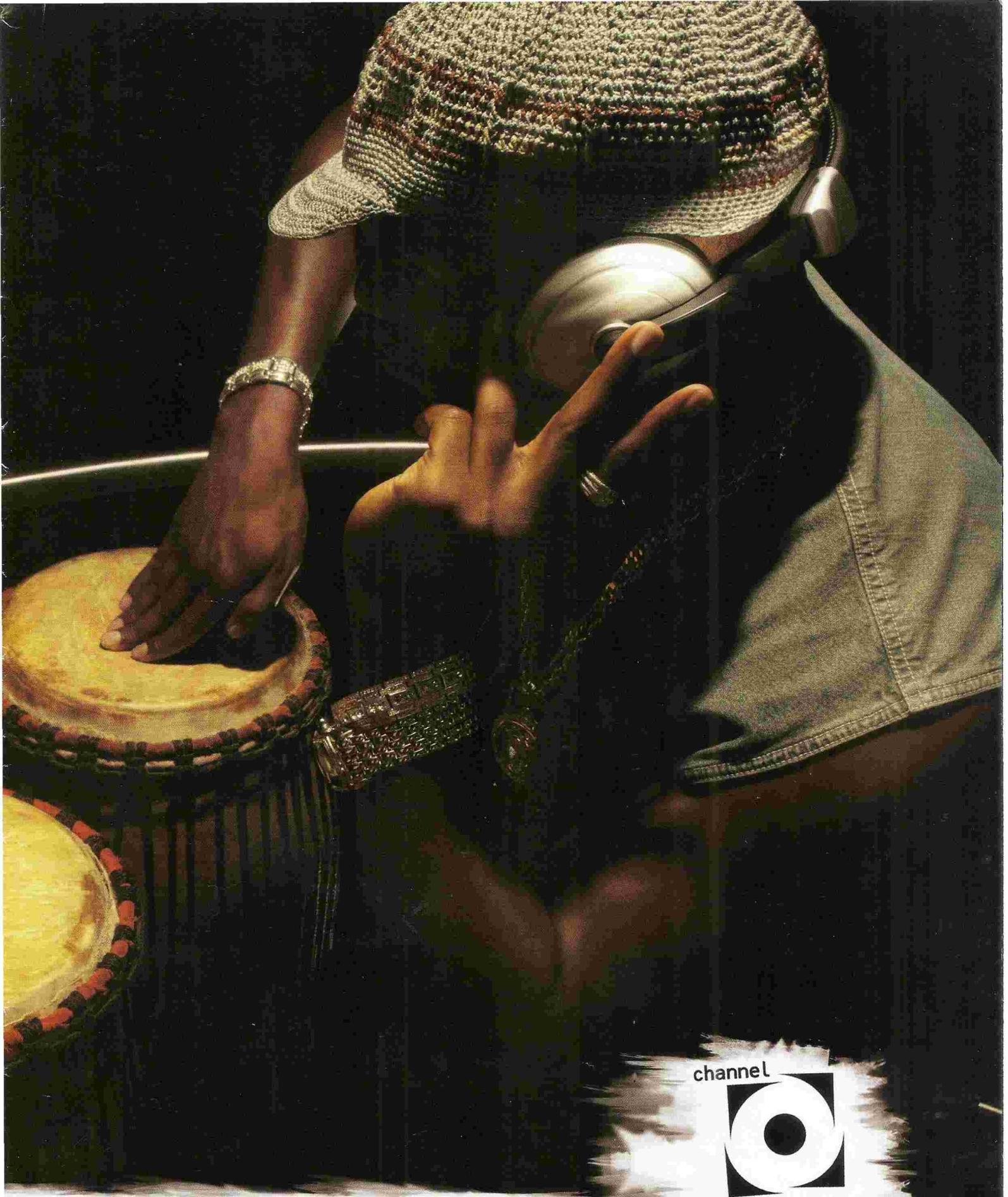




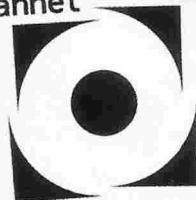


The African drum is the mother of all music.





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For the longest of time, whenever cats have spoken about 'conscious' hip hop from Mzansi, the names Prophets Of Da City and Black Noise came up in three seconds flat. Whilst POC have largely been credited for starting it all, they themselves are quick to pay homage to...

# BLACK NOISE!!

Since hip hop's entry into the country circa 1982, a number of b-boys made their names on the Cape Flats and in the city. Spaces like the Strandfontein Pavillion and Route 66 in Mitchells Plain, Body Rock in Athlone, as well as Club T-Zers and The Base in Cape Town CBD have been acknowledged by headz as battlegrounds of many a b-boy and b-girl.

Emile YX? danced with Pop Glide Crew and battled crews like Ballistic Rockers, featuring none other than Ready D, Ramone, Jazzmo and Gogga. Pretty soon they broke into turntablism and rapping. Emile became a founding member of The Chill Convention, which later became Black Noise.

The crew's history is crammed with stories of community projects and international adventures too numerous to list, but what is worth dwelling on is Black Noise's 'path not travelled'. They signed a record deal with Tusk and released their debut album *Pumping Loose Da Juice* in 1992. It didn't take members like Emile long to conclude that 'the deal' wasn't all it was cut out to be. Many young musicians believe that 'the deal' will answer their prayers – not so for these cats, who learned about the industry really fast.

It's quite possible that if Black Noise had stayed on the 'record deal' path, they would have been a distant memory by now – the flavour of the month. But they weren't going to go down like that and we soon saw the birth of Black Noise Records. The independent label went on to release gems like *Do For Self Hip-Hop Compilation*, *Rebirth*, *Questions*, *Hip-Hop Won't Stop* and *Circles of Fire*.

What gave Black Noise its edge on a music scene that wasn't very supportive of South African talent? Arguably, their resilience could be attributed to the fact that they operated outside of the formal music

industry. They published their own content, supported new artists and wasted no time in pouring much of their energies into a host of community projects. Emile, a trained teacher, saw the potential for employing hip hop to educate young people outside of the formal education system. To paraphrase him, he wanted to 'Afrocate' youngsters who were being 'Eurocated' at school. As far as Emile was concerned, our schooling amounted to 'black fooling'.

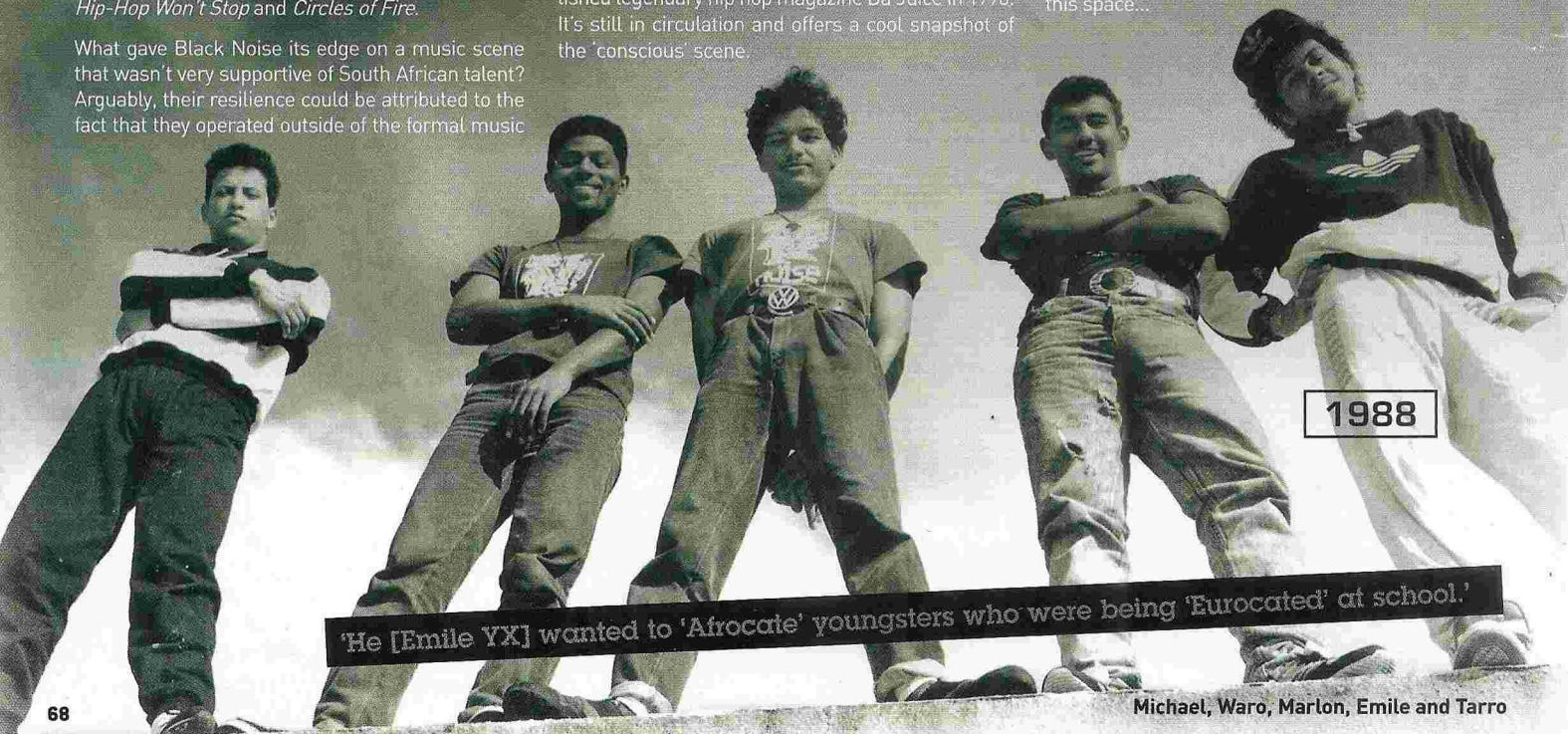
Black Noise became more than just a hip hop crew. It became a vehicle for community education projects that were geared toward kids who were into hip hop, or were just looking for alternatives to messages from school or the media. I remember catching up with Black Noise in 1999 to talk about their project, *Heal The Hood* – little did I know then that this was just the humble beginning of something that would reach so many people. The project was born when they toured Sweden as part of a xenophobia project organised by the Swedish Institute and Rikskonserter.

Before long Swedish headz joined the crew in Cape Town to work on community projects to address the social ills that bedevil Mzansi's townships. Today, *Heal The Hood* is active on many fronts. Emile and Black Noise have been behind a host of landmark hip hop events, including African Battle Cry, African Hip Hop Indaba, Battle of the Year and Freestyle. A number of crews have been sent to participate in the World Championships in Germany. Emile also published legendary hip hop magazine *Da Juice* in 1990. It's still in circulation and offers a cool snapshot of the 'conscious' scene.

Emile's website, [www.emileyx.co.za](http://www.emileyx.co.za), acknowledges the contribution of so many artists who were in the crew at some time. These include Marlon 'Marley' Miller, Michael 'Mikey' Jones, 'Tarro' Brooks, 'Warro' Brooks, Ernestine Deane, Gavin 'TMD' Jansen, Ray Sampson, Patrick 'Caramel' Hickey, Michael 'Whiteboy' Hattingh, Jerome 'Eazee' Wilson, Timothy 'Quazar' Bateman and Jennifer Jones.

Not all of these members still perform, but the soulful Ernestine Deane moved on to killer band Moodphase5ive and later became a filmmaker. She performed in *Womantide* with jazz muso Tina Schouw and poet Malika Ndlovu. Also check out her solo album, *Dub for Mama*. Caramel is a producer of note and has recorded a host of fine musicians including Emile, Mizchief, Gini Grindith, POC, Ray Gunz, Jamayka Poston, Jimmy Gluglu, Jennifer Jones and artists from all around Africa. He produced the album by Claire Phillips called *Say My Name*, which went on to win Best RnB/Soul Album of the Year at the 2007 SAMA Awards. B-boys, like Duane Lawrence, excelled in their craft and did well in a number of competitions like Hip-Hop Indaba, African Battle Cry, Redbull BC One and Battle of the Massy. Ray Sampson did exceptional production and vocal performances on Black Noise tracks like 'Stone Garden Soldiers' and 'Don't Speak, Just Listen'.

Black Noise has been in good company on and off stage. They touched lives in ways that mainstream cats could never imagine and set the benchmark for headz everywhere. Who will follow their lead? Watch this space...

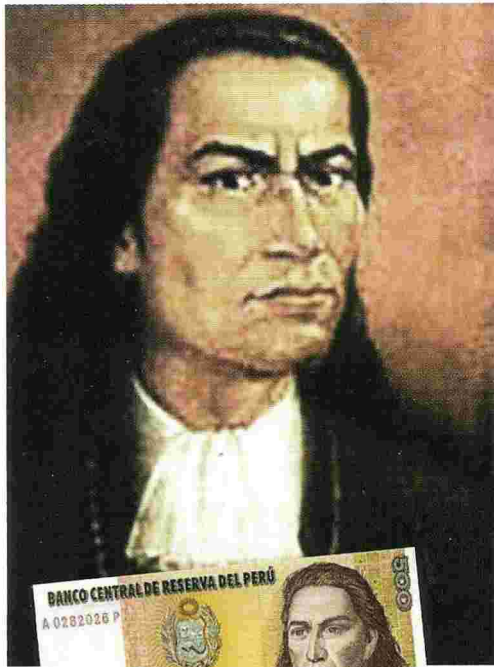


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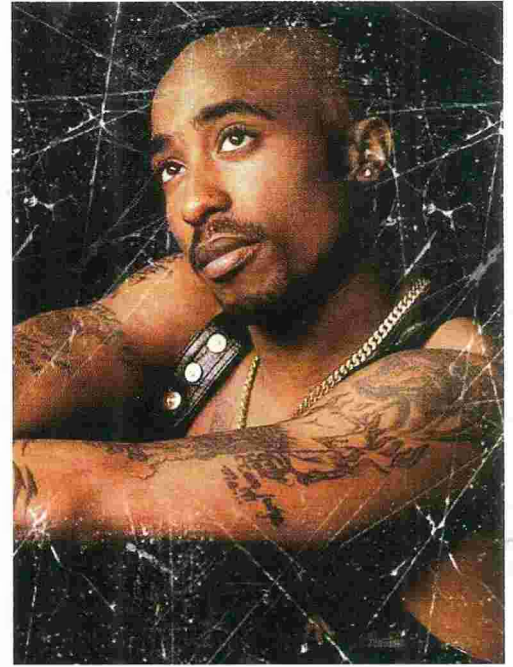
'He [Emile YX] wanted to 'Afrocate' youngsters who were being 'Eurocated' at school.'

Michael, Waro, Marlon, Emile and Tarro





# TUPAC AMARU VS TUPAC AMARU



**'The revolution will not be televised'. Well that's maybe because a lot of the notable revolutions happened before television was as dominant as it is today. Perhaps that's why some of us didn't know that there was a Peruvian Tupac. Alluta Continua!**

**S**o on March 19, 1742, a troublemaker popped out and things were about to get ugly. Tupac Amaru II, born Jose Gabriel Condorcanqui Noguera led a rebellion against the Spanish conquest of the Inca Empire. He shared a name with his great grandpa and was also born in Tinta in the Province of Cusco, Peru. The more senior Amaru, Pac was an Incan leader so you know what kind of blood ran through the young buck's veins.

His elder brother governed on behalf of the Spanish governor and because of that, Amaru II inherited the caciqueship of Tungasuca and Pampamarca. He wasn't down with the way the Spanish government treated the native peeps in the villages, mines and textile mills.

In true MC style, he too confronted the injustices he saw, although it meant ticking powerful people off along the way. He petitioned the Spanish government to improve the conditions for the natives and was unsuccessful. That's when he bit his great grandpa's whole style, from the name to the type of gear the old man used to rock. Oh, lest we forget, he organised a rebellion, seized governor Antonio de Arriaga of Tinta in 1780 before sending him to the nearest funeral home.

Amaru II's rebellion was the biggest uprising against the Spanish colonists in over 200 years. He was captured after a while and was sentenced to watch the execution of his wife, eldest son, uncle, brother in-law and a few of his captains. His own death was meant to be by dismemberment in which four horses would have torn apart each limb from his body, with a limb tied to each horse.

The execution didn't work out so homey was drawn

and quartered at the same spot where his gandpa was beheaded. The Spanish executed the rest of his family except for his 12 year old son who was imprisoned in Spain for the remainder of his life. At the same time, Incan clothing and cultural traditions, and self-identification as 'Inca' were outlawed, along with other measures to convert the population to Spanish culture and government, until Peru's independence as a republic.

Tupac Shakur, born on 16 June, 1971 was a hip hop artist, actor, poet and social activist. He's recognised in the Guinness Book Of World Records as the highest selling hip hop artist with over 75-million albums sold worldwide, including a whopping 50-million in the US alone!

Pac was an activist, and one that was brilliant at capturing the audience with his lyrics. Would you call him a revolutionary? His moms was definitely implying something when she called him that [Tupac Amaru]. Her son's life was filled with controversy and brush-ups with the law.

The rap Pac considered himself an outlaw and always portrayed himself as one who the authorities were out to get. It seems that he wasn't entirely paranoid, judging by the lack of romance between him and the authorities. Pac was a different kind of activist though. He used his talent to confront problems and issues that people in the hoods had to deal with. As volatile a being as he seemed, his music was loved by many in the ghettos across the world. With songs like 'Shorty Wanna Be A Thug', 'Brenda's Got A Baby' and 'Baby Don't Cry', Pac managed to confront, reprimand and console through his music. His dissatisfaction with the conditions that some of the black people in the

hoods found themselves in, like his namesake, he did something about it through the raps.

Thug Life was seen by Pac as more of a philosophy for life rather than unruliness and misbehaviour. Don't get it twisted cuz, Pac was slick with the words. Slick enough to turn the phrase Thug Life into an acronym that stands for 'The Hate U Give Little Infants F\*\*\*s Everybody'. His definition of thug wasn't the way many understood it to be. The word Ni\*\*a also meant something different to PAC. He was all about progress, so it's fitting that the historically derogatory word was transformed by the icon into 'Never Ignorant In Getting Goals Accomplished'.

When he said thug, he was talking about someone whose background afforded them few opportunities and no chance to make something of themselves. He was referring to that person who was oppressed but still managed to become somebody. Jailbirds, black kids from the hood, hustlers and even some white kids from the burbs were all wondering how they could be a part of Pac's movement.

Many people looked up to Pac, so he used his philosophy to change negative mindsets of the poor, oppressed and the overlooked into something positive. Even gang bangers from the streets of LA and NY said they respected and included the philosophy as part of their 'code of the streets'. For example, kids at school and civilians were not to be targeted during any gang war. Some also agreed not to brainwash school kids with gang propaganda. Pac may have not started a war but he definitely revolutionised a lot of people's way of thinking. Amaru II and Amaru Shakur are probably breaking bread and sharing ideas wherever they are. **H**



# Taking Basketball To The People

The fifth edition of the NBA's Basketball Without Borders Africa Camp took place in early September featuring some of the most talented high school players in the world. For five days, one of the world's most profitable sports businesses converged in SA, conducting clinics, life skills sessions and showcased 'the new frontier' of basketball talent.

The American International School of Johannesburg hosted the last leg of the NBA's global search for the next LeBron James in what has become typical fashion. Former NBA player and third year attendee, Jim Jackson, explained why he continues to come back. 'I come back because I like interacting with the coaches, the players and camp staff.' A college All-American student, athlete and graduate, Jackson now owns and operates a real estate development company. 'BWB provides these guys the ability to earn a [high school or university] scholarship and play overseas,' explains Jackson.

US Deputy Ambassador, Don Teitebaum, echoed Jackson's comments stating that 'sports and athletes have the ability to bring cultures and people together. The commitment of the NBA to reach out across the globe through basketball

enhances the relationship between the US and Africa.'

2006 BWB campers Sakhile 'Yao' Sithole and Given Kalipinde, both of Durban High School, began




Francis Marais (Western Cape), Nephawe Tshilidzi (Limpopo) and Ayanda Mthembu (Free State).

their first year at the Episcopal High School in the US in late August. The contact was made during last year's BWB. Vying for the same opportunity and representing South Africa were Sizo Sambo (Mpumalanga), Kagiso Ngoetjane (Gauteng), Ayanda Mthembu (Free State), Mongesi Panda (Eastern Cape), Nephawe Tshilidzi (Limpopo), Sakhile Khunga (Gauteng), Francis Marais (Western Cape) and Durban High School's Cameron Peterson, Dumisane Gebashe and Siyabonga Bulose.

Under 17 National Team member and BWB 'B' Team All Star, Francis Marais, spoke on basketball and hip hop fresh off the court stating his love for both. 'I like The Game because I can relate to his lyrics. He had beef with 50 Cent, G-Unit and has a chip on his shoulder like I do when I get on the court.' Fellow 'B' Team All Star, Nephawe Tshilidzi, raised some eyebrows with his height and raw talent during the camp, but when asked who his favourite hip hop artist was, he sheepishly stated 'HHP... He's from South Africa!'

Hip hop and basketball were merged this year through the Sprite Hip Hoop Tour, with BWB marketing partner playing a major role in this particular camp's success. The tour's national 3-on-3 basketball champions, Mamelodi's Dream Team of Thuso Phomo, Andrew Khoza and Themba Hlaletwa, enjoyed the camp as spectators. 'It's cool being here - seeing the NBA players and the other players from Africa. I wish we were playing!' exclaimed Andrew.

Dikembe Mutombo, journeyman center now playing for the Houston Rockets, may have had the best advice for the young prospects during the week. 'Learn as much as you can, become leaders of society,' while NBA Legend and Community Ambassador, Bob Lanier, affirmed, 'It's about character development, leadership and social responsibilities. Ya'll are the chosen ones. To whom much is given, much is required.' The influence NBA players have globally goes well beyond the basketball court and into corporate boardrooms, classrooms and communities. We only hope that African NBA players adhere to Dikembe's & Lanier's wisdom. 



Sizo Sambo (Mpumalanga), Kagiso Ngoetjane (Gauteng), Ayanda Mthembu (Free State), Mongesi Panda (Eastern Cape), Nephawe Tshilidzi (Limpopo), Sakhile Khunga (Gauteng), Francis Marais (Western Cape) & Durban High School's, Dumisane Gebashe & Siyabonga Bulose.

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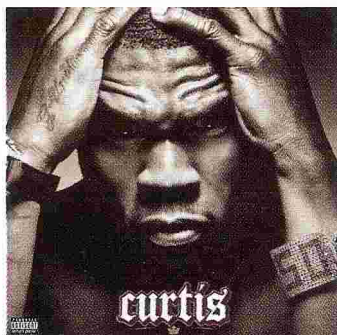
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### 50 Cent Curtis

G-Unit Records, Universal

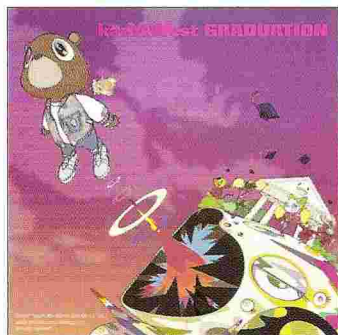
One thing that can't be denied about Curtis Jackson is his canny ability to pick perfect production for his drug tale ridden lyrics. Songs like 'My Gun Go Off', 'I Get Money' and 'Straight to the Bank' makes me want to invest in a life of crime immediately. Okay, maybe not, but breaking the law on record does sound appealing over the backdrops of these producers. There seems to be only two sides to the album as 50 either talks about killing/being rich or making songs about women. Songs that I can do without like 'Amusement Park' and 'Peep Show' sounds almost like replicas of his tales of love on his prior albums. At least his tale of relationship woes on 'Follow My Lead' with Robin Thicke is there to pick up his sentimental flack as this catchy tune maybe his strongest soft single on the album. Now, what would a 50 Cent album be without controversy? The album is followed up with even more dissas at your favourite rappers on 'Fully Loaded Clip'. By no means is 'Curtis' a bad album. It may even in fact be a better choice of production than his previous effort. **PJ**

Lyrical content: ★★★

Delivery: ★★★

Production: ★★★

Overall: ★★★



### Kanye West Graduation

Universal

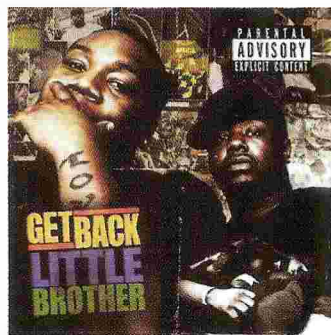
With his third album *Graduation*, Ye seems to be as focused and even cockier than he was on his junior effort. The album starts with 'Good Morning' using excerpts from Elton John's 'Someone Saved My Life Tonight'. Other highlights like 'Champion' and 'Good Life' featuring T. Pain ensure that Kanye will be holding another Grammy in his hand next February. In all honesty Kanye made it hard for me to want to skip any tracks. The only exception to this is 'Drunk & Hot Girls' with Mos Def. The song is meant to be a satire, but is too lengthy for such a topic. Kanye has proven himself to become a gifted lyricist especially on 'Barry Bonds' as Kanye actually seems to outshine Weezy on the track. One thing that I did notice about the album is how it's put together sonically. The album seems to not have a boom bap factor, but rather a more operatic sound as Kanye calls it 'stadium status' creating production that will sound magnificent in a 50,000 fan arena. This can be seen on the incredible 'Big Brother', a dedication to Jigga. Ye's production and lyrical ability can't be denied and he shines brightly once again. **PJ**

Lyrical content: ★★★★★

Delivery: ★★★★★

Production: ★★★★★

Overall: ★★★★★



### Little Brother Get Back

ABB Records

Little Brother's *Get Back* comes out to show whether or not they're able to continue without their soulful producer, 9th Wonder who left earlier this year. The album immediately starts off high voltage as 'Sirens' shows some of the most focused verses from both Big Pooh and Phonte as he observes: 'I came back from NY/ A nigga lost his deal/ Felt sick to my stomach, almost lost my mean/Like before Kool Herc everything was alright'. Despite 9th Wonder's departure, sonically the album still sounded like a Little Brother album. Outside producers Illmind, Hi-Tek and the Denaun Porter produced 'Extra Hard' crafting one of the album's strongest cuts helped Pooh and Phonte sound at home throughout the album. Also, the only 9th Wonder produced track 'Breakin' My Heart' featuring Lil' Wayne is so damn catchy that it'll be a shame if it doesn't get great radio rotation. Ultimately this is a very solid album cementing Little Brother's place as one of hip hop's greatest unsung heroes. Minor setbacks aside, the album still reigns as one of the best hip hop releases of '07. Great production, lyrics and humor is something hip hop needs to get back into. **-PJ**

Lyrical content: ★★★★★

Delivery: ★★★★★

Production: ★★★★★

Overall: ★★★★★



### Jay-Z American Gangster

Def Jam Records/Universal

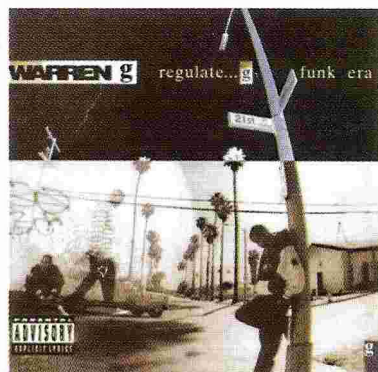
Content wise the album seems to go back to the yesteryears of Jay-Z being a dope dealer, and it may be argued that he only put this album out to talk dealing again. Well, his motives, whatever they maybe, doesn't deny the fact that this is his greatest effort since the original *Blueprint*. There aren't many guest spots on the project, but the ones that are included help make the album more complete as opposed to having a feature for the hell of it. Beanie Sigel contributes a verse to 'Ignorant Sh\*t' (a revamp Jay-Z classic that never found its way onto an album). Lil' Wayne apparently has buried the hatchet with Hov by doing the hook on 'Hello Brooklyn' and last but not least, Nasir Jones makes a guest appearance on 'Success' assisting with one of the album's strongest cuts. After continuous listens, the album seems to lack in the flaw department allowing Jay to comfortably get away with crafting probably the best hip hop record of '07. After lukewarm responses to *Kingdom Come*, *American Gangster* shows something that even a man of his stature is still able to display - Hunger. *American Gangster* is just short of a classic. **PJ**

Lyrical content: ★★★★★

Delivery: ★★★★★

Production: ★★★★★

Overall: ★★★★★



### ★ Classic Album

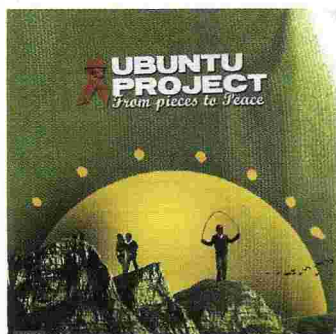
### Warren G Regulate... G Funk Era

Def Jam Records

If you don't know the song 'Regulate', then I suggest you put down this magazine and slap yourself for thinkin' you're a hip hop head - unless you're born after the year 2000, which wouldn't make you older than seven anyway... Seriously though, Warren G's debut album *Regulate... G Funk Era* is an ultimate classic album, complete in every way. Released in June 1994, Dr Dre's step brother Warren along with Nate Dogg made history with

the single 'Regulate', which included a sample from Michael McDonald's hit 'I Keep Forgettin' (Every Time You're Near)'. Selling over 170 000 copies in its release week, topping the hip hop and R&B charts, and eventually reaching triple platinum status, this album undisputedly belongs in the Classix vol. With other smash hits that included 'This DJ', 'So Many Ways' and 'Do You See', this album is timeless - simply timeless.





### Ubuntu Project From Pieces to Peace

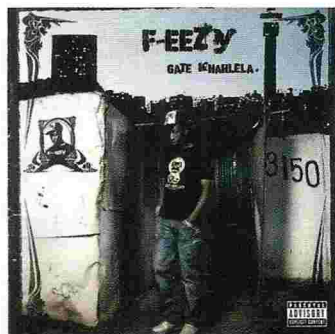
Dedicated to Nelson Mandela, this German and South African collaboration aims to bring about cross-cultural exchange and unity between countries and people that were both victims of segregated histories. The intro is the highlight of the CD. The words of Nelson Mandela over a mellow beat are emotionally charged, setting the tone for the album. The album is full of jazzy and soulful sounds, thanks to Freshly Ground's Zolani Mahola and Miss Flint. The most emotionally-charged and controversial song has to be Brown's 'Blood On My Hands' with quotables like 'I look around and still see so much white guilt/ From the days when so much blood was spilt'. Although most people in SA won't understand the lyrics on the album, it's saved by Jitsvinger, Controversy, the skits, and the fact that its purpose is to teach unity. This is not the kind of collaboration that's going to have your head bangin'... it's not going to produce the next party hit, but it's achieved its purpose of raising social issues and creating a platform for international collaboration between German and SA artists. One could say it's an acquired taste. **M.M**

Lyrical content: \*\*\*

Delivery: \*\*\*\*

Production: \*\*\*\*

Overall: \*\*\*\*



### F-eezy Gate Khahlela Native Rhythm Records

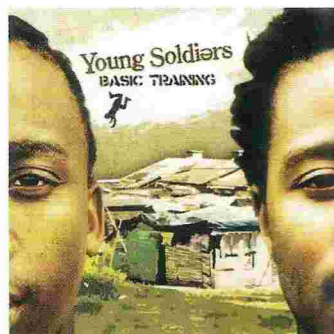
F-eezy is a Soweto native that aims to represent his hood to the fullest. A product of Slaghuus, he takes us on a lyrical journey of life ekasi. His English rhyming is not as on point as his Zulu, sounding a bit predictable at times. With not a single well-known producer on beats, there are a wide variety of sounds, courtesy of beat-makers Lele, Sicks-Pak, Cola, The Enigma and even Slaghuus anchorman, Enzo. 'S'phila Dangerous' featuring Zuluboy is one of the album's stronger cuts, but it's his next appearance on the album that seals the deal. 'Valela Evenini' is one dope track, telling tales of run-in's with the 5.0 and not wanting to be arrested. F-eezy's flow on 'West Rand' is proper and home-boy proves his sharp lyrical skills on this track, while 'Inhruzuko' features one of the nicest beat selections made for Gate Khahlela. The ladies will definitely feel 'Ghetto Chick'. The beat's nice, the flow's mellow and it's all about him confessing feelings for his woman. Overall, this a well-rounded album in terms of production, lyrical content and it has that 'street' edge. A definite addition to your album rack. **M.M**

Lyrical content: \*\*\*

Delivery: \*\*

Production: \*\*

Overall: \*\*\*



### Young Soldiers Basic Training Brown Records

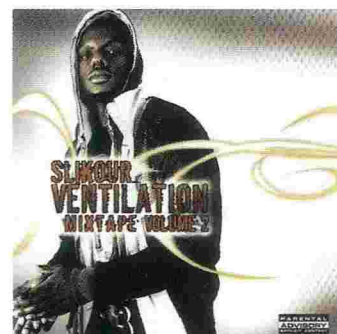
Out of Ikapa, The Young Soldiers drop their first EP off rapper/social activist Brown's record label. With an aggressive style of rap, it depicts the life they've lived so far in Cape Town. The lyrical content revolves around the harsh conditions, street life, struggling and being homeless. All the tracks on the album are produced by Brown, so there's not really variety on the project. There are seven remixes on the album. Brown attempted to switch up production by including a ragga remix of the track 'Street Life'. The best cut of the album is surely, 'I Met a Boy', with Controversy. These two MCs still need to do grow into themselves a bit more. They're still quite young and it's clear through their delivery and flow that they're not pedigree MCs. The album's saving grace are the scratches complimentary of DJ Eazy and guest appearances. Although this project was not particularly strong, their packaging, organisation and business skills are on point. These youngsters need to work on their lyrical skills, word play and delivery on the mic. Although the subject matter was strong, it was not well executed. **M.M**

Lyrical content: \*\*\*

Delivery: \*\*

Production: \*\*

Overall: \*\*\*



### Slikour Ventilation Vol. 2 Buttobbing Records

Slik is back and on first listen you're entertained with a fun, upbeat mixtape, but the more you listen to it, the more certain songs tend to grasp your attention. Tracks like 'Showbiz' featuring Tumi, 'Undacover' featuring Malik, 'Umsindo' featuring Bleksem, 'Untoppable' featuring MB and the classic 'Dreamer' featuring RJ Benjamin will get you pressing repeat. The mixtape takes a personal turn on the 'I'm Gone Track' where Slikour explains his relationship with My Man. He gives us his side about their split up. The quality of the production is good, with Sthethoscope and 37 mph breaking the vault on this one, giving Slik some hot beats. Besides all of the artist features, Slikour's presence is definitely not lost on the mixtape. Watch out for a track called 'Eight' featuring a multitude of artists standing out and making their mark on the mixtape. Whether you love or hate him, Slikour has got a track for you even if you're spikiriki riki you got something to listen to in Ventilation vol 2. If you're a fan of Slik, no need to worry... You will love it and might need some time to ventilate. This is a collector's item. **TTP**

Lyrical content: \*\*\*

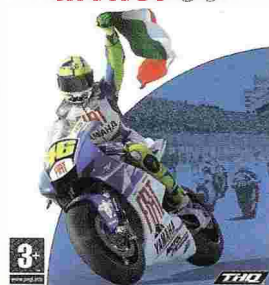
Delivery: \*\*\*

Production: \*\*\*

Overall: \*\*\*

XBOX 360 LIVE

MotoGP 07



### Game Review

#### MotoGP 07 Xbox 360

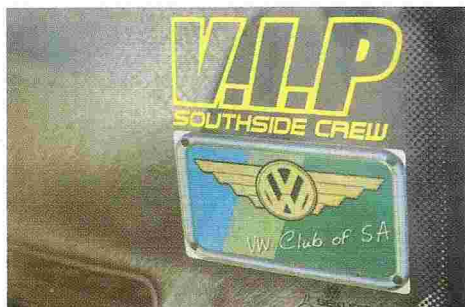
If you are sick of watching others fly around the track on their two-wheeled chariots over the weekend then it is time to take action, get on the bike and beat the best. Of course we don't all have the skills or the money to do this in real life, but with gaming we all get to experience being heroes. MotoGP 07 provides you with this opportunity.

If you want good graphics, great sound and some simulation like braking controls then this is definitely one you need to take a look at. As with most racing games start off with the Quick Race option. This allows you to get the hang of the difficult controls — you better believe that two wheels are harder than four because for the first

ten minutes you are going to be watching yourself sliding on some seriously hard tarmac.

Once you get the hang of the basics, you have to try out the Power Slide option. Double tap accelerate and your bike zooms through the corner, although if you not at the right angle your bike will still zoom off but you will be left behind, ready to be smoked by the bikes behind you — hold on tight for this one. If you are in it for the long haul why not try out the Championship or Career mode, these will definitely keep you busy as you attempt a run at the trophy.





# Show Off

**It's bright yellow, dropped down low and hints at aggression. It pulls a crowd wherever it arrives, and enjoys the attention!**

**T**his be the phenomenon dubbed JAMEX, an imported Volkswagen Polo that was conceptualised by Christopher Eyre while working for the performance powerhouse, Jamex. It was essentially built as a show car reserved for brand awareness and marketing campaigns. It soon became apparent that this ride was packing much more than sunshine, and was the topic of everyone's conversations during track days.

As the engine and suspension were extensively modified, it handed out complimentary hidings to its competition on the tracks and innocent wannabe urban racers on the highways. Customised in the mid '90s, it was way ahead of its time in relation to performance figures, as car tuners were only wishing to achieve the power gains that JAMEX was pushing out with ease.

JAMEX was imported to SA in 2000. Once again it did its celebrity rounds at all the local and international car shows. It was the object of thousands of photographs. Then the limelight shifted. The car went into hibernation for four years...

I purchased the car in less than a sunny state, but realised that I could get this ride to burn up the tar once again. So with the help of some close friends and sponsors, I've reincarnated JAMEX into the showstopper, jaw-dropper that you see before you. Holla at ya boy!

## Engine

Volkswagen 2 litre 16 valve. Motor has been counterweighted at 10 000rpm. Custom slipper pistons were used in the Passat long stroke block with a compression ratio of 12.8 to 1. The head has been flowed and fitted with 315 Kent cams, adjustable sprockets, 42mm lightweight stainless steel valves and double valve springs from a T01. Attached to the head is a Scirocco 16 valve Supersprint Manifold with a custom made 57mm

free flow exhaust by Powerflow in Fordsburg. The car breathes through a set of twin 45mm TWM throttle bodies, surrounded by a custom handmade carbon fibre airbox. Helping a brother shift things into a higher gear is a VW motorsport cable-shift gearbox with a copper clutch combo.

## Exterior

The imported Polo is candy-coated in sunshine yellow. A full custom carbon fibre aero kit design and fabricated in-house by Jamex in the United Kingdom is fitted all round. This includes the front bumper lip, housing for the spots, side air diffusers and the rear air diffuser. Jamex decals design and work carried out by FX-1 Signs.


## Interior

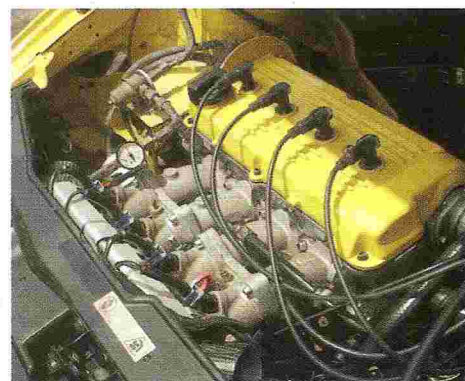
The interior is dominated by two full race spec seats by Jamex. The seats and entire interior were reworked with black leather and yellow piping, transforming this urban run-about to a track star overnight. A 320mm Jamex sports steering wheel heads up the cockpit, complimented by Jamex gauges, Jamex shoulder pads, aluminium race pedals and door knobs.

## Sound

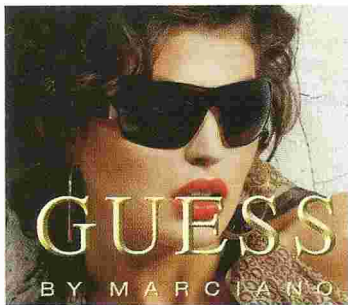
Nothing up in here but the yells of pure ecstasy coming from your passengers and the sweet aggressive hellish sound of TWM throttle bodies tearing up that air!

## Rimz

Rimz by Evo in the AutoStyle range. Tyres are 205/45/17 in dimension, with the Accelara logo stretched along the sidewall. All is kept 75mm lower to the track by a full coil-over suspension package by Jamex. This system helps ya hug the corners tighter than Alonzo at Monte Carlo! 

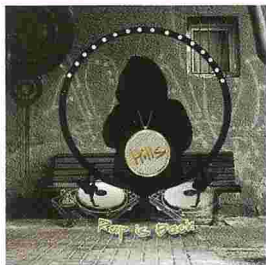






### Guess

To stand a chance to win one of four pairs of Guess sunglasses, **SMS the word 'Guess' to 34970 with your name and address.** (Each SMS costs R2).



### Hillz

Hillz proudly present his debut offering *Rap Is Back*. To win one of 10 copies of his new album, **SMS the word 'Hillz' to 34970 with your name and address.** (Each SMS costs R2).



### Camper

Camper are giving 2 lucky readers the chance to walk away with a cool hamper to the value of R1000 each! To stand a chance to win, **SMS your name, address and shoe size to 34970.** (Each SMS costs R2.)

### Famous Grouse Malt whisky

To add to the festive fun this season, stand a chance to win one of five HYPE personalized bottles of The Famous Grouse Malt whisky. **SMS the words 'Famous Grouse' with your name, age and address to 34970.** (Each SMS costs R2 and winners must be older than 18 to enter)



# WIN!



### Loxion Kulca Eyewear

Loxion Kulca proudly presents their new eyewear range. Step out in true summer style with these hot new hat-erblockerz. For a chance to win yourself a pair of these sunglasses, **SMS the words 'Loxion Kulca' to 34970.** (Each SMS costs R2)

### Jack Daniels

Jack Daniel's Tennessee Whiskey has Christmas all wrapped up this year. To stand in line to win one of four limited edition Jack Daniel's hampers featuring the entire Christmas range and each worth R1300, **SMS the word 'Jack', along with your name, address and**



**the first six digits of your ID to 34970.** (Each SMS costs R2).



### Lahzee

After featuring on HYPE Sessions twice already, Lahzee has finally dropped his full length project. For a chance to win one of five copies, **SMS the word 'Lahzee' with your name and address to 34970.** (Each SMS costs R2)

### Outrageous Records

To set the mood this season, why not bump the sounds of this awesome CD. Brought to you by Outrageous Records, stand a chance to win one of five copies of *Hip Hop Lovement Movement*. **SMS the word 'Outrageous' to 34970 with your name and address.** (Each SMS costs R2).

## ★ Competitions

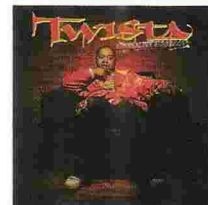
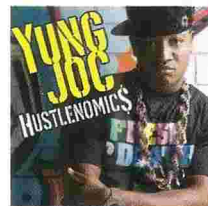


### Zimbabwe Legit

To celebrate the release of Zimbabwe Legit's *House of Stone* album, 3 lucky readers stand a chance to win this limited edition promo t-shirt. **SMS the words 'Zimbabwe Legit' with your name, address and top size to 34970 for a chance to win.** (Each SMS costs R2)

### Gallo

Gallo Records are giving five readers the chance to win CD hampers consisting of the new Twista, Kevin Michael and Young Joc albums. **SMS the word 'Gallo' to 34970 with your name and address to stand a chance to win.** (Each SMS costs R2)



### WINNERS

#### Beats Against The Beast

Tebogo 'kula' Moutmakwe, Pretoria  
Karabo Tladi, Sebokeng  
Molawa Lesang, Theunissen  
Churchill Modise, Kagisanong  
Exultant Sejanamane, Bloemfontein  
Vokwana Awiwe, Ekuphumleni  
Solomona Lekgetho, Mafikeng  
Sooloane Innocent, Parys  
James Blundell, Kenilworth  
Hope Ndlandla, Ogies

#### Maggz

Ayandla Mufedi, Wynberg  
Hlokwe Chris, Lenyenye  
Thabo Gabobonwe, Baththaros  
Tebogo, Klersdorp  
Sipho, Germiston  
Quincy Mkhonto, Middelburg  
Masixole Ralya, Paarl  
Fano Mshali, Umlazi  
Vincent, Witbank  
Skhumbuzo, Pietermaritzburg  
Phila Manzini, Kwazamukuhle  
Jerry Kgaiwa Hlahla, Tembisa  
Phillip Jantjies, Sassaolburg  
Boitumelo Mokoena, Vosloorus  
Abel, Orkney  
Nduduzo Mjaja, Durban  
Tihalefo 't-cool' Tenehi, Khayelitsha  
Ndlela Sibusiso, Pietermaritzburg  
S. Mngadi, KwaMashu  
Hope Ndlandla, Ogies

#### G-Unit

Xolani Chalton Msimanga, Harrismith  
Brayten Pieterse, Bloemfontein  
Ernest Molutsane, Potchefstroom  
Martin Kleynhans, New Horizon  
Chardon Chame, Polokwane

#### Universal

David Nonyane, Dennenilton  
Kabelo Mashata, Sonland Park  
Kallego Rapetsoa, Rustenburg  
Odnel Modishane, Rietspruit  
Simon Burgess, Klipspruit

#### Loxion Kulca

Isaac Mongale, Hartswater  
Sipho Badi, Cape Town  
Eric Mhltakalo, Luirpardsvlei  
Makiti Ellen, Sautsput

#### Klevas

Bryan Dhludhlu, Kwa-Thema

#### Naf Naf

Kevin Makonga, Berea

#### Gallo

Sphe Zungu, Pietermaritzburg  
Lebaka Myelase, Naturena  
Malone, Rooodepoort  
Brightsoul, Durban  
Thato Lebanya, Kimberley  
Sechaba Maruping, Port Elizabeth  
Thobekani Mabaso, Dorpsruit  
Yolanda Tsoka, Kattelhong  
Mduduzi Mashego, KaNyamazane

**COMPETITION RULES** • SMSs sent to the competition number are charged at a premium rate of R2 each. • Prizes will go to the first correct entries chosen by means of a random-number generator. • You may enter as many times as you want. • If you win, we will phone you to come and collect your prize or post it to you. And your name will be published in the next issue. • Staff members of Intelligence Publishing, the sponsors of the prizes, their advertising agencies and immediate family may not enter. • Prizes are not transferable and may not be converted to cash. • HYPE magazine staff cannot be held accountable for any prizes that go missing, get damaged in the post or cause harm to the recipients. (In accordance with section 54 of the Lotteries Act, enacted in 1997 and amended in 2001 these competitions are only applicable within RSA)



# SNIPERAZZI

channel O spirit of Africa Awards

Visualz: Spencer@Heartstreet Photography



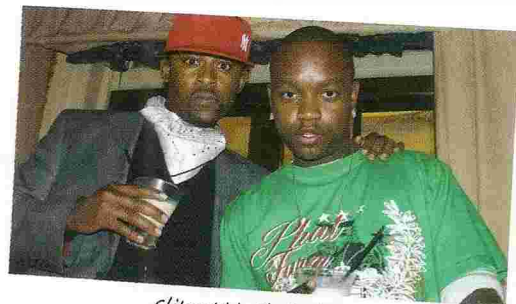
Juelz Santana in the building!



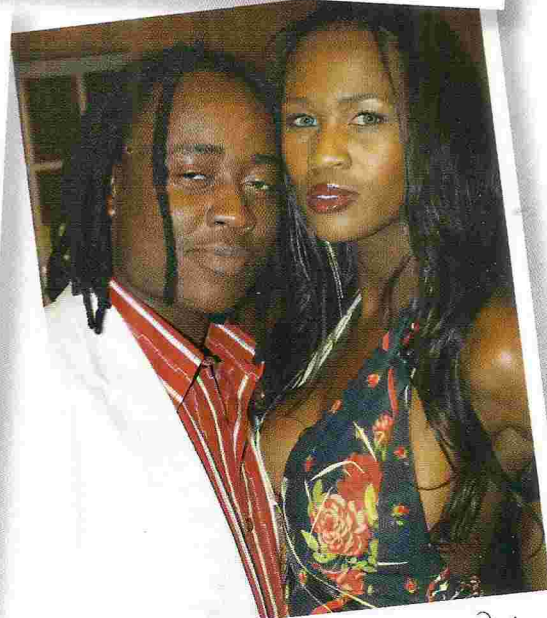
I'm clearly too fly to smile



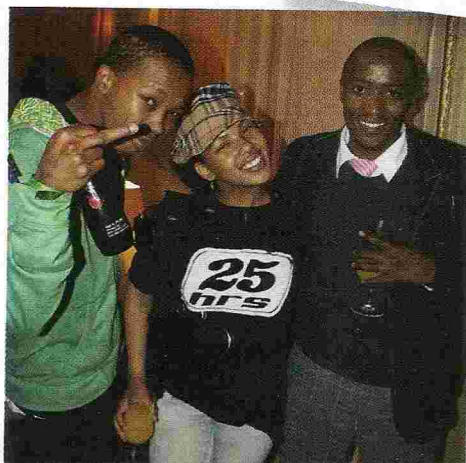
I'd like to thank God that I'm breast  
- I mean Best at what I do



Glitteratti in the building!



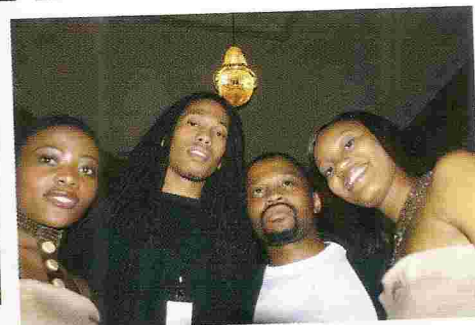
Yo mommy, I told you I'd get a model someday!



F\*ck whoever thinks there are 24  
hours in a day



Can someone tell this girl to get off  
my shoulder???



I can't look down homie, I'm afraid  
of heights



That's A for Alexandra - not Atlanta beeyatch!



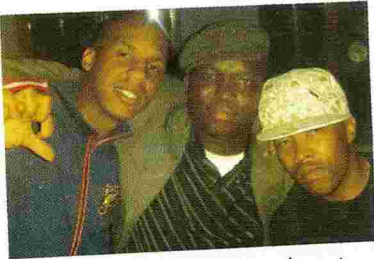
You can go back to being K.O when the  
picture's taken!



Marc Michel flossin' with  
Channel O's Grace



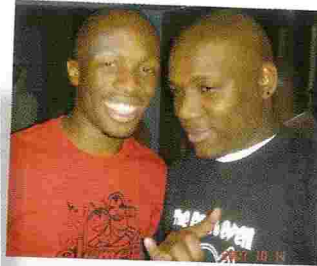
# *HYPE 50 Cent Cover Party at the Penthouse*



*Simba and his posse in the mix*



*Bafwethu, the camera is this way.*



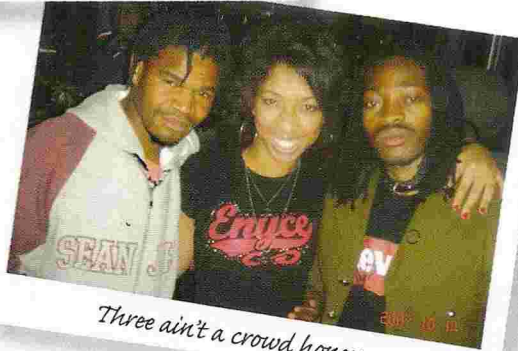
*So when are you signing me to your label Mr Pound?*



*Kenzhero mixes anotha dope set!*



*Are you calling me a flirt baby?*



*Three ain't a crowd honey...*



*That's W for 'We had one too many!'*



*My girl's hidden 'cause she underage dawg!*



*I don't foresee us going to the after party baby...*



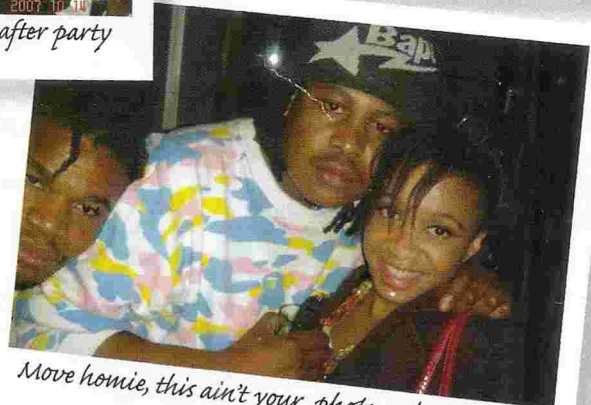
*It's the Dead Serious homie who's doin' a good job of scaring everybody.*



*Get Down!*



*We're the fliest ladies up in this motha fo sho!*



*Move homie, this ain't your photo... don't make a brotha mad!*



HYPE PRESENTS

# InDa STREET Z

## Things Fall Apart 2

Based on the Truest Story



DOMESTIC

Downtown 15:47. Storm clouds have gathered almost in testament of what we all know.

Today is not a typical day.

We've got cops trying to take over the only place which hip hop headz call home.\*

Yo, you are not taking over this shop, you bastards!

Listen here. We can handle this like gentlemen or we can get into some old gangster shit.

SOME SUIT aka LANDOWNER

Sinompilo a.k.a SNIPE

\*Check out HYPE OCT issue

Dust, leader of the Body Breakers.

Unbeknown to us the graf pieces on and around the shop started to move behind the police. I guess with all the action we were about to be caught off-guard by the true power of hip hop

If I were you I'd pay attention to him. Unless you want a LE JOINT repeat performance! \*

\*Check out HYPE June issue

Dog, if I were you I'd pay attention to what's happening right behind you!

Ozmic owner of RITUAL CONCEPT STORE



It's always been said that hip hop can do things. A DJ can bring a dead crowd to life. An MC can speak things into existence.

Oh my Go  
eeeeercggggghh ...!!!!

The living graf pieces move out the walls and start tearing the police apart. They were too stunned to move.

Infact we were all too stunned to move.

Oh shlt...  
I'm outta here.

Dog, what the f\*&^ is  
in that paint?!?!?

I don't know but I'm  
gettin more!

next issue

The Return of  
**SICK**



# GET YO MIND TOGETHER

1. According to Kurtis Blow, who was the first rapper?

- a. DJ Hollywood
- b. Run
- c. MC Hammer
- d. Kool Keith

2. Which rapper did Russel Simmons manage in 1977?

- a. Coke-La Rock
- b. Melle Mel
- c. Kurtis Blow
- d. Wonder Mike

3. Which crew was nominated for an OKTV best new group award in 1990?

- a. De La Soul
- b. NWA
- c. POC
- d. A Tribe Called Quest

4. When was rapper Ras Kass released from prison?

- a. January 2004
- b. September 2004
- c. August 2004
- d. December 2004

5. When Fabulous moved to Def Jam from Atlantic Records, which artist moved to Atlantic from Def Jam?

- a. Talib Kweli

- b. MF Doom
- c. Musiq Soulchild
- d. Guru

6. Which province is the crew The Elements from?

- a. Gauteng
- b. KwaZulu Natal
- c. Limpopo
- d. Mpumalanga

7. Which track was sampled for Zubz's 'Get Out'?

- a. Ladysmith Black Mambazo - 'Homeless'
- b. Dave Grosin - 'Either Way'
- c. Lijuda Sisters - 'Orere Elejigbo'
- d. Sly And The Family Stone - 'Everybody I A Star'

8. Which of these artists has Ootz produced for?

- a. Abantu
- b. BVK
- c. Reason
- d. None

9. Which rapper calls himself Bob Digi?

- a. Eric B
- b. Redman
- c. Infa
- d. TI

10. Which album did Dangatye claim to steal, resulting in his arrest?

- a. Optical Illusion - *The Offering*
- b. Nas - *Stillmatic*
- c. ProVerb - *Manuscript*
- d. Wu-Tang Clan - *Wu-Tang Forever*

11. At which intersection is the Ritual Store located?

- a. Bree and Henry Nxumalo
- b. Bree and Klein
- c. Main and Commissioner
- d. Commissioner and Eloff

12. How many SA representatives were at this years BC One?

- a. 1
- b. 2
- c. 3
- d. 4

13. Which city is Invaness from?

- a. Tshwane
- b. Joburg
- c. Durban
- d. Cape Town

14. Which country is MF Doom's father from?

- a. Zambia
- b. Zimbabwe
- c. Malawi
- d. Tanzania

## LOVE THAT

- 🔊 The Ben Sharpa Cover
- 🔊 Butan Wear
- 🔊 The Park Jam in Gugulethu
- 🔊 The Red Bull Land Rover
- 🔊 C-Live break-dancing at Rap Activity

## HATE THAT

- 📉 Declining hip hop sales
- 📉 Education ain't free
- 📉 Healthcare ain't free
- 📉 Water ain't free
- 📉 Non-thinkers

Last Issue's famous hip hop artist was Redman.

Answers to last issue's quiz:

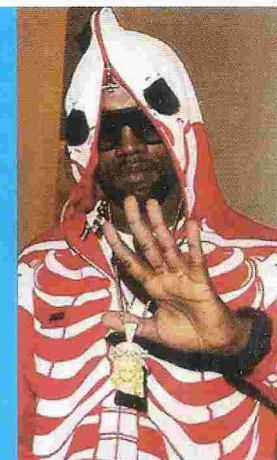
1.b, 2.b, 3.d, 4.b, 5.b, 6.c, 7.a, 8.c, 9.b, 10.d, 11.b, 12.a, 13.none(the real answer is Long Beach), 14.b



## ★ WIN ★

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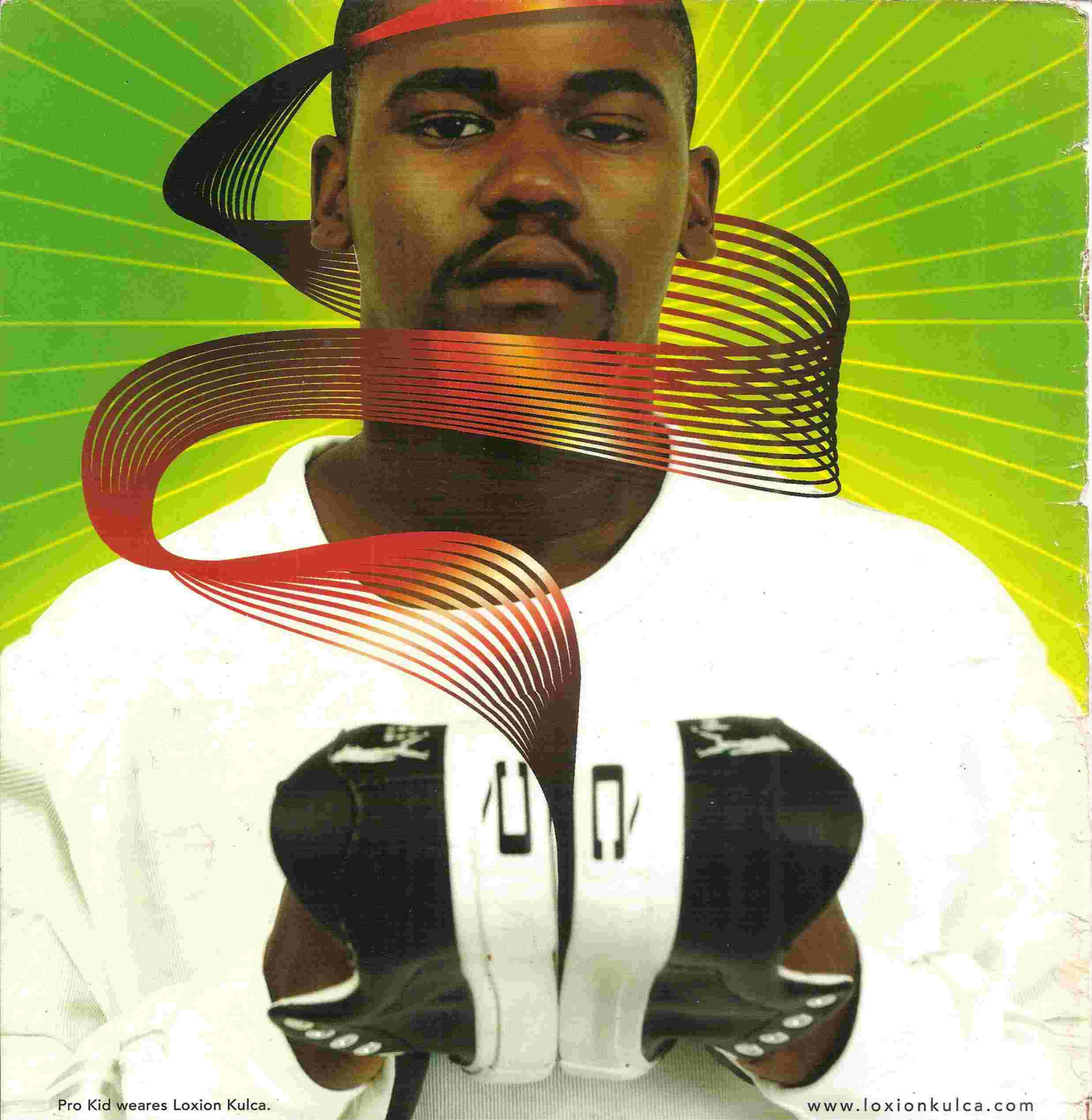
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